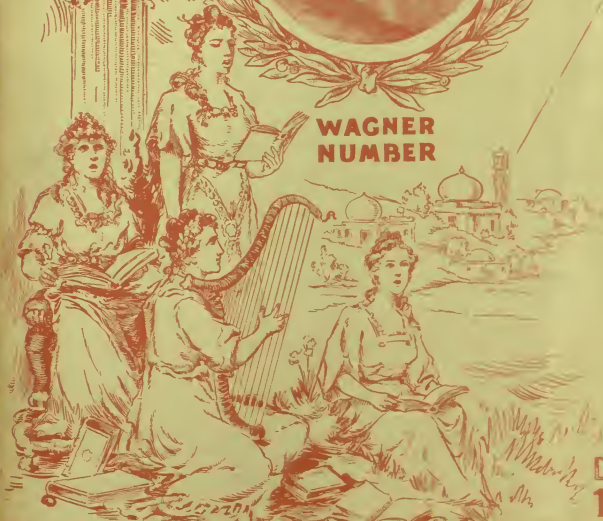


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MUSIC sometimes seems to be life itself, for it is a means of superhuman discipline, and in its higher regions presents a material for intellectual stimulus second to nothing. It is a means of healthfully exercising and strengthening the body; it is a refined and, taken for all in all, a remunerative means of earning a livelihood; it is a means of lifting the soul to its highest religious ecstasies; it is a source of the most humanizing and ameliorating influences in society; and it is also a genuine and most effective means of securing recreation.

Music has a right to be a recreation, a fact which we earnest art-workers, in our strenuous efforts to make the inertia of the general world give way to our white-hot zeal, are sometimes prone to overlook. Take, for instance, that wonderful and unique literature, the Gilbert and Sullivan operas. While there are many varied kinds of value in them, the innocent laughter and the genial sentiment which they arouse are most excellent medicines to the jaded mind, and cannot be surpassed as a restorative. Then, again, a comic song, if it be not joined to a text either coarse, silly, or mawkish, is a good thing in moderation and in its place. What a sign of advancement in civilization it would be if our business men thronged the concert-room and the wholesome opera to relax the fierce strain of the day and unbend the overstrained will!

A SINGER lately said to the writer of her sister who had just been married: "She has absolutely no music in her; even at the wedding ceremony she could not keep time with the 'Wedding March.'"

This aroused the question how to know whether one is musical or not. There are many ways in which to be musical, and there are also many degrees in each kind of talent. Thus, generally speaking, to be accounted musical in one's nature one must first be able to perceive the asymmetrical subdivisions of time; second, to catch with the ear the relative degrees of acuteness

or gravity in tones; that is, to carry a tune; third, one must have a heart capable of vibrating to emotional impressions. It is foolish to talk of being musical if you cannot do these things. Yet there is a certain vague enjoyment of artistic sounds which is not to be despised, and still, is not sufficiently persuasive and dominant to give you a claim to be called a musical person.

Yes, think of it, one pianist is a master of giant mechanism, yet has almost no heart; so that his music is cold, and he builds before us only dazzling icebergs of tone at which we may gaze astonished, but where we would never think of building our home and habitation. Then there is another, who has but a moderate technique, yet he touches us to tears, and thrills us with the sunny warmth of a blissful emotion. One succeeds in fugues; another in the classic sonata; another in the fireworks of the Liszt and Thalberg school; another in the declamatory and passionate style of the extreme moderns.

If you enjoy J. S. Bach supremely it is a good sign, but do not be, therefore, a musical prig; there are other composers besides Bach. If Schumann is anti-pathetic to you, try to learn to enjoy him, but if you cannot, do not despise yourself. If Chopin is too sad and subtle for you, then take to Mendelssohn and be happy, and you will not despise you. Few, indeed, are those whose talent is so complete a drole that they can deliver music at all points of the compass, and do Bach, Chopin, Beethoven, Liszt, Schumann, Brahms, Weber, and Tchaikovsky with equal authority.

In this, the closing month of the year, we can well afford to take time to look back on the work of the year, as regards ourselves, and upon the progress made by our own communities and the country in general. If the year now so near its end has been properly used, so far as refers to the opportunities it has offered, we should be able to note progress, in ourselves, in various ways, in all around us. The world must go on or forward; its march is onward. We must go with it or fall hopelessly behind.

Therefore as we stand on the threshold of a new century let us consider carefully how we can make our minds higher; our work more practical; hence more useful; our outlook more general, and our culture more liberal. It is by means of our own elevation that we shall make the world better for our having been in it, and there is no higher aim that we can keep before ourselves. The man or woman who steadfastly marts at self-discipline and self-elevation in heart, mind, and daily work is a force in a community, and a force that is bound to win success.

We cannot make our pupils earnest, thoughtful, and attentive unless we give them, day after day, the example.

There is a beautiful Italian proverb, "When God shuts a door, he opens a window." It tells its message abundantly, and there are also many degrees in when to the one who reads, a message of hope even when all seems dark, when every way seems closed against us. The teacher who thinks his work unappreciated

who feels that he is able for a better field, the student who can see no progress, should all remember that the way out may be a window, so small that it will let in only a ray of light and hope. Look for the window, then, and set to work, manfully and courageously, to enlarge it so that you may go out into a larger field.

SUCCESS is what we are all seeking in one way or another. Success cannot come except as a result of action. But the man who acts without thought, without careful thought, cannot expect to win. The man of routine is one who thinks but little, and rarely for the future. The man who thinks and seldom acts is the theorizer, the idle dreamer, one of those recognized "failures" to be found in every community.

Therefore we should act before ourselves the problem of securing harmony of thought and action as our scheme for winning success. Our thought is stimulated in many ways; hence we must be in touch with the world of progress. And having our thought, our plan of action, we must be ready to act, and draw to labor. The music-teacher has every justification for view himself as a necessary and a valuable factor in the life of his community, and he should be content with nothing less. In many cases the public is apt to look upon the musician as one to be used, to follow, never to point the way. Now let him resolve to be among the leaders, those who make.

Now that the presidential election is over and the issue decided, the great leaders in affairs all seem to expect a season of prosperity beyond any that our country has hitherto experienced. In such case the interests of members of our profession are sure to be advanced greatly; for with increased public wealth and general prosperity comes the desire for more liberal cultivation of the arts, and the music propaganda that has been so persistent of late years has accomplished something. The public has learned that music plays an important part in the general welfare, and the various musical organizations in different sections of the country, that are administered in a businesslike manner, are being better supported than before. Therefore it seems to us that we can, with good reason, look forward to a prosperous season, and such we hope will be the experience of every reader of THE ETUDE.

RICHARD WAGNER is easily the greatest fact in the history of music of modern times, and no one can form an accurate conception of what music is and may be who does not give careful study to this man's work. We have brought together in this issue a number of articles on various ideas connected with Wagner's life and work as a means to help our readers in their study of this great factor in our present-day music. A careful reading of those studies in the life of Richard Wagner will afford a sound basis for the correct appreciation which every true musician should desire, neither blind partisanship nor unreasoning

THOUGHTS SUGGESTIONS, ADVICE

Practical Points by Practical Teachers

HURRY.

PRESTON WARE OREM.

A RECENT aphorism furnishes an admirably terse and pertinent text: "Hurry may make a man, but it will never make a musician." The everlasting hurrying tendency in matters pertaining to both business and pleasure seems, to a large extent, to have affected the arts in general and music in particular. We have with us a growing class of music-students of the younger generation who are apparently laboring under the impression that the possession of a modicum of talent, coupled with the will to become a musician, is sufficient for the accomplishment of the fact, and especially so when accompanied by the seemingly indispensable accessories of inordinate length of hair, flamboyant neckties, impossible headgear, and other eccentricities of personal adornment. That "capacity for taking infinite pains," that repeated concentration of effort so necessary to the artistic growth and development of the true musician, seems to such students both a bore and an unnecessary drudgery.

It might well be made a matter for serious and searching self-examination by teachers as to whether they are not, to a considerable degree, responsible for such a state of affairs.

Are we not, perchance, in too much of a hurry with our pupils? And in our laudable desire to push onward and to display the rapidity of progress induced by our own cherished systems, do we not often overstep the bounds of discretion?

It is quite true that modern methods of instruction have appreciably reduced the period necessary for the attainment of proficiency in music, especially its technical aspects. In piano-playing, for example, the introduction of a rational treatment of physical and muscular conditions in their relation to the various keyboard requirements and the consequent more rapid development of ease and fluency of execution have tended greatly to reduce the necessary number of studies; so that, nowadays, we claim to be able to do in three years what formerly required five or more. And, to be sure, the enlightened methods of teaching theory and composition at present in vogue in many quarters shine effulgent in contrast with those of the day when Haydn flunked old Porpora's hoofs in return for a few lessons in strict counterpoint. Nevertheless there is in evidence to-day a certain stippiness in composition, together with a superficial, glittering facility in execution, that seems most pernicious in its tendencies.

THE IMPORTANCE OF HEARING CONCERTS.

J. B. VAN CLEVE.

ONE of the hurtful fallacies abroad in the land is the notion that all good things in music are somewhere far off. There is a sense in which this is true, but there is a sense in which it is by no means true. Indeed, there is no more hurtful error in the mind of the American people to-day than the idea that no really first-rate education is obtainable without study in Europe, and the kindred blunder which it is the object of this article to point out, viz.: that if one only could go away to a city one might learn and hear. Every broad-minded teacher whose ideas are good enough not to fear competition and comparison is always urging his pupils to go and hear.

"Go, hear, compare," that should be the watch-word of every good teacher, of every good student. If you cannot get to one of the larger cities, that should not make you condemn the music which does come within your reach. Thus, in a city of ninety thousand inhabitants I've known to the present writer have been, during the year, at least a dozen good recitals of piano

or organ, or performances of miscellaneous concert companies, and there is a fine flourishing society of ladies many of whom sing the best things well, or play the best music upon the piano, and do it justice. There is also much reasonably good music in the various churches, yet, when a pupil was urged to hear music, he was ready immediately to plan an expensive sojourn in a metropolis, and upon close examination it was developed that she had not attended more than two concerts in her own city during the entire season. There were at least forty opportunities to hear things worth hearing with respect, yet of all these she was wholly oblivious.

It is right to go to the great city. It is right to Europe, but not until the time is ripe. Like the beautiful plant, strike deep and wide the roots of your thought in the soil just about you; search, seize, and all that is helpful and nourishing to you in the immediate environment; then, when the larger and richer opportunity comes, you will be ready and able to grasp its message; and if it never comes your heart will not be a worn-out walnut, containing nothing but crumpled dust of envy and disappointment. Cultivate music for her own heavenly sake, and not so largely for ambition's sake. Ambition is good, but inward happiness and serene blessedness of soul are a hundred times better.

DEVELOPMENTALIZATION.

PERLEY V. JERNBY.

A BEAUTIFUL tone, endurance, speed, and repose in piano-playing are so absolutely dependent upon proper conditions of muscle and nerve, that these conditions should be given the most careful attention from the very first lesson. The pupil should be taught to distinguish between right condition ("developmental") and wrong condition, or contraction, and once familiar with these conditions should never be allowed to take any other than the right one.

Conditions of developmentalization ("vitalized flexibility" is a better expression) can easily be established in the youngest beginner by the use of arm-dropping exercises like the following: Let the arms be extended and the hands allowed to hang loosely at the wrist-joints; if the muscles that raise and lower the hand are in a perfectly loose, supple condition, when the arm is shaken slightly the hands will vibrate loosely at the wrist-joint. Contract the muscles and this vibration of the hand ceases. Change back and forth from loose to contracted conditions till they become familiar to the pupil. Again with the arms extended and hands hanging loosely, suddenly relax all the muscles of the arm and shoulder. If this relaxation is complete, the arms will drop to the sides and swing loosely at the shoulder-joints. These and similar exercises should be persisted in till the pupil can assume correct conditions and retain them in the most rapid passage-playing.

LOUD PRACTICE.

MADAME A. PUPIN.

IN the June, 1900, number of THE ETUDE, there was published an interview with Mademoiselle Chamade, in which she recommended practicing very slowly and with a loud touch. Later I saw somewhere a criticism of this, and the writer said it was impossible that Mademoiselle Chamade could have meant what she said about practicing very loudly. Perhaps the word Mademoiselle Chamade used was unfortunately translated, and the true word was—a firm touch. I have heard many artists practice, and the most of them practiced very slowly and with a firm touch, and as they gradually increased in speed, the touch grew lighter, until it was both rapid and delicate.

Two fine pianists have often remarked: "If you want to play pianissimo, you must practice fortissimo." And this is both logical and true. A firm touch equalizes the fingers and gives a sense of security, it makes the passage sure, while the opposite way of practicing would lead to inequalities and the frequent missing of notes by the weak fingers. Be-

sides which, slow practice with a firm touch gives a fuller, rounder tone, even to passages played *pianissimo*. It is the secret of the so-called velvet touch. The artists who practice with a firm touch have been noted for their precision, beauty of tone, and delivery of touch.

THE PLACING OF A PIANO.

CARL W. GRIMM.

THE piano ought to be placed where it will bring forth its tone best, because it will not sound equally well in all parts of the room; the upright piano, especially, is more influenced than any other. The greatest amount of tone goes out the back of the instrument where there is little or no covering at the sounding-board. Naturally the best place for the instrument would be in the middle of the room. But that would mean too much consumption of space for our little parlors, customary in big cities; besides, the backs of uprights are not made attractive.

Placing the upright piano flat against the wall shuts off a great amount of tone. An excellent and quite effective position is gained by putting the instrument slanting in some corner. Of course, windows, doors, and heat-registers may often prevent such a favorable position. Never place an instrument near a window which is kept open for any length of time, because the atmospheric changes would be detrimental to its tuning. Likewise and even more injurious are heat-registers too near the piano. Do not make the upright a sort of mantle-piece for all sorts of life-size bronzes or shells for ceramic and floral display. It does not help to improve the tone; on the contrary, such weighing down of the lid deadens the tone-ways. See that your piano receives a good light on the music rack. Have Welsbach or similar mantles on your gas burners.

To unaccuse the piano so that the greater part of the audience can see the right hand play. As upright piano place in a slanting position. When two pianos are to be used simultaneously, place them both in a slanting position and side by side of each other so that they seem to form a continuous keyboard. This manner the players can watch and easily give cues to each other. Three or more pianos are most appropriately placed in such a manner as to describe a slight arc.

WORK OUT YOUR OWN SALVATION.

THALDON BLAKE.

THIS time of the year witnesses the first professional teaching experience of hundreds of last season's graduates. They will soon know and understand the trials and pleasures of a teacher's life. And in the light of this revelation they will learn to appreciate and to love their own masters as never before.

What teacher of experience has not received letters from former pupils admitting just this, and pledging themselves to a firmer friendship because of graduation. Brilliant pupils are apt to feel, that the instruction in this manner the students can watch and easily give cues to each other. Three or more pianos are most appropriately placed in such a manner as to describe a slight arc.

The young fellows soon undergo a revulsion of feeling and appreciate the next training better when their period is over never to be renewed.

To-day in this land are many struggling with unknown duties, and how they long for that advice in which once, alas, perhaps they paid all too little heed!

Now, at last cut loose from safe and known moorings, by dear young teachers, you must fight your own light, and win your own victories. Your duty is in your own keeping. No guiding hand there to steer your course nor counsel you in the unfamiliar waters. But be not troubled. Press bravely forward, and work out your own salvation!

Children's Page

CONDUCTED BY
THOMAS TAPPER



RURAL MUSIC. (P. Lutzberger.)

LEARNING BY HEART.

PROF. MAX MÜLLER, of Oxford, writing in the *Nineteenth Century*, for November, expresses the thought that modern teaching departs from the "old-fashioned" way of learning by heart. Of course, windows, doors, and heat-registers may often prevent such a favorable position. Never place an instrument near a window which is kept open for any length of time, because the atmospheric changes would be detrimental to its tuning. Likewise and even more injurious are heat-registers too near the piano. Do not make the upright a sort of mantle-piece for all sorts of life-size bronzes or shells for ceramic and floral display. It does not help to improve the tone; on the contrary, such weighing down of the lid deadens the tone-ways. See that your piano receives a good light on the music rack. Have Welsbach or similar mantles on your gas burners.

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BRIEF RULES ON CHILD-TEACHING.

1. WORK with the pupil enthusiastically and patiently.
2. Win his affection and bring to his notice the beautiful, not only in music, but wherever it exists.
3. Foster his imagination and teach him how to use it.
4. Bring him often in contact with other pupils for inspiration.—G. L. W.

MUSIC OF THE VOICE.

AFTER we have learned to reason, young people, of course you will be very grave, if not dull, you think. "No," says Simon Mennel. "By no means anything of the kind. After learning to reason, you learn to sing; for my very young, for November, expresses the thought that modern teaching departs from the 'old-fashioned' way of learning by heart. Of course, windows, doors, and heat-registers may often prevent such a favorable position. Never place an instrument near a window which is kept open for any length of time, because the atmospheric changes would be detrimental to its tuning. Likewise and even more injurious are heat-registers too near the piano. Do not make the upright a sort of mantle-piece for all sorts of life-size bronzes or shells for ceramic and floral display. It does not help to improve the tone; on the contrary, such weighing down of the lid deadens the tone-ways. See that your piano receives a good light on the music rack. Have Welsbach or similar mantles on your gas burners."

WHAT SINGING REQUIRES.

AND what is next to singing? Why, listening, to be sure. And how shall one listen? Not with the ears alone, but with the mind and heart. That leads us to hear not merely the noise without, but the meaning within, which always sings low, as if to itself. It is listening with all of one's self that makes one hear, for to listen intently lets a note hit part of what is to be heard; and who may speak save the one who has heard all? Well, then, by all means, when listening is to be done, listen with all of yourself.

THE CASE OF HANNAH.

HANNAH was a little colored girl with beautiful black eyes; these, however, were of no use to her, because she was blind. But she could see with her fingers, even read with them in the dark! that is more than either you or I can do, is it not? Perhaps you would like to know just how she did this! The letters in her reading books are raised, high, from the paper. Hannah feels with the second finger of the right hand for every letter, from left to right across the whole line. Meanwhile the left hand keeps at the beginning of the line, so that the place where the line is finished, the left hand is not lost. When the line is finished, the left hand

moves down to the next line, so that the right hand may easily find the place.

When Hannah first began to study she disliked classical music very much. She would not even listen to a piece that sounded slow or dreary; everything must "go fast" like a march or a polka. She could play dance-music almost as well as a street piano or a hand-organ, for she kept very good time, but oh! the exposure! there never was the least bit of it in anything she played.

Finger-exercises she hated, and if she was made to do them there would be a great deal of sputtering and even some crying. So, for awhile, they were left out of her lessons entirely—Hannah was delighted, for she thought that she had taken them up again. And, as you perhaps know, earnest thinking always leads to something higher, Hannah suddenly became ambitious!

From that time on we had no more trouble about the doing of finger-exercises. Work began in earnest, for there were many things to be overcome, and we had to be very patient. There were ten stiff little fingers to limber up, one little brain to set to work, and two ears to be taught to listen.

"Little by little Hannah improved, but the hardest part for her was to show in her playing just what the composer meant—in other words, she could not play with expression. To help her we decided that she should write a little story about the piece which she was preparing for another recital. The piece was called, 'Farwell, Dear Home' by Paul Hillier, and this is what Hannah wrote about it:

"One beautiful May day a young man made preparations for a long journey to Vienna, to take lessons from Lisztchitzky. He was very sorry to leave his home where he had spent many happy days, but nevertheless he decided to go.

"The next day he started for the station accompanied by his friends, who were very sorry to have him go. Tears were in his eyes, while in sad, but firm, tones he sang: 'Farwell, Dear Home'.

"Many years after he returned to his dear home, where he found all the loving friends whom he had left; it reminded him of the day when he sang that sad, but sweet, song: 'Farwell, Dear Home'.

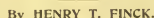
"The day of the recital came. Just before Hannah's solo the little story was read aloud. Then she played, so tenderly and beautifully, that she delighted every one; and when she had finished there were many praises and compliments for her. Thus another obstacle was overcome, and she had finally learned to play with expression.

"For a long time Hannah had cherished one great wish; and that was to meet the man who wrote a book on music which was often read to her. Although she would not be able to see him, she longed to hear him talk, for she had learned to judge people almost entirely by the sound of the voice and she could tell instantly whether they were kind-hearted or cross, or even if they 'sounded tired' or 'beated'.

As Mr. Author was a very busy man, it seemed as though Hannah might never meet him. But one day the opportunity came, and Hannah had a most delightful visit. He gave her a little examination in re-tuning, striking different notes and intervals, which Hannah named. Then she played for him the Heller studies which she had learned, and to her delight she played well enough to be praised.

"This career of Hannah, is not, in itself, a very remarkable one, but it shows what can be done by a little energy, patience, and hard work.—Bernice Bopp.

"ALL musical education should begin, the earlier the better, with singing, the rational practice of which involves the acquisition of a number of principles and facts, and, more important still, the early formation of a number of habits which lie alike at the root of musical science and skill."—*Bullax*.



BOYHOOD

EARLY MANHOOD

PART

EXILE

HOUSE IN WHICH WAGNER WAS BORN

A ROYAL PATRON

For all his theories, he was determined to make music the head-partner in his gradinate of the arts. The consequence is that his music-dramas often have their finest moments when the dramatic situation is prolonged simply for sake of the musical expression of part of the drama which has yet to be played out has already been played. The result is fine musical architecture, if you can only forget the stretching out of the drama almost to snapping point.—*Musician Record.*

Suggestions for Wagner Study.

By H. E. KREHBIEL.

I HAVE often thought of late years that intelligent appreciation of Wagner's lyric dramas might best be promoted by an entire change in the view-point of critical discussion. To the majority of musical students Wagner represents the starting-point of their operatic studies as well as experiences; yet critics and commentators insist upon treating him as a latter-day revolutionist and peg away at a condemnation of old formulas and principles with which the persons they are presumably instructing never come into contact except in an historical way. Wagner is a first, an elemental, influence to all opera-goers whose experiences are compassed by a quarter of a century. They may still be willing to make the acquaintance of "Tristan und Isolde," "Parsifal," or the tragedy of "The Nibelung's Ring," but their receptivity for those works has been prepared, not only by "Tannhäuser" and "Lohengrin," but also by nearly all of the operas of the old-fashioned list which have remained current. There would have been no "Faust," no "Romeo and Juliet," no "Aida"—to speak of works generally familiar—had there been no Wagner. The works of Verdi which preceded "Aida" and the few operas of Meyerbeer, Donizetti, and Rossini which are heard occasionally (count them on your fingers, you shall scarcely need your thumb) would not have been dealt with, but it has been my experience that the generation which I have seen grow up in our opera-houses do not require that Wagner's principles be defended against those represented in the old hurdy-gurdy list.

It was different with the preceding generation, as belonging to which I wish to count myself for the time being for the sake of this discussion. For us there was nothing strange in the long stretches of dry recitative in which the story of the musical play was carried on and by which the set pieces of music for which we waited were connected. The younger generation to-day hears those things only when there is a revival of an opera by Mozart or Rossini (not "William Tell"). As a rule, the dramatic recitative—leaning strongly toward the arioso style and supported, embellished, and colored by a flow of instrumental music—offers the line of demarcation between the vocal numbers, and the old effect of a concert in costume is no longer made. It must, therefore, be somewhat confusing to students who have been trained under the influences of to-day to understand some of the talk about Wagner's revolutionary attack on forms. As a matter of fact, these forms were breaking down when Wagner began his career, and there is neither love for them nor prejudice in their favor which needs to be overcome by appeal to Wagner's arguments against them now.

In a sense, moreover, there is no need to urge the validity of Wagner's fundamental objection to the opera of seventy-five years ago in order to understand him to-day. That objection was that music had usurped a place in the drama to which it was not entitled, or rather that it had come to occupy too large a place. Concerning the purpose of the lyric drama to be dramatic expression, he wanted music to be a means to that end, and he said it had become the end itself. This is true enough of the opera of the eighteenth century, but the present generation cannot remember when it was indifferent to scene, action, and text, and asked only for music at an operatic entertainment. We do not occupy this attitude even toward the most careless form of lyric-drama play—the so-called comic opera of to-day.

It is not my purpose to discourage study, but most distinctly to encourage it. But I have been asked by

the editor of THE ETUDE to suggest a line of inquiry which might enable young students to increase their knowledge and appreciation of Wagner's works, and I wish to be practical. To this end, therefore, I suggest that historical study of the question began with Wagner and be carried back thence as far as time, opportunity, and inclination shall permit.

THE MYTHICAL.

There shall be no waste of study which is devoted to the subjects of "Wagner's Mythical" and "Rienzi" may be omitted for the present, at least, for it is but a dramatization of Bulwer's novel so far as the hook goes and an exemplification of Meyerbeerian methods musically. But in "The Flying Dutchman" we have the germs of two constructive principles, whose development made the perfect flower of Wagner's art. First there is the legend of the "Wandering Jew of the Sea" in its original form, and then the legend with new ethical contents inspired by Helene's version and one of the beautiful ideas of Indo-Germanic mythology—salvation of mankind through woman's love. That ideal can be traced, too, in "Tannhäuser" where, moreover, the study branches out not only into myth and legend, but also into history. Here then are a dozen roads which the student may travel back into the romantic mist-land and find on every hand vast stores which will quicken his fancy, warm his imagination, and help him to enter into the spirit of Wagner's tragedy. I can only make a few hasty suggestions. The story of the Franco-Gothic knight, Tannhäuser's adventure with Venus in the cave of the Hohenberg, is a Christianized variant of a myth of vast antiquity which will put him in the midst of prototypes and counterparts. The Cave of Venus is the Garden of Delight in which the heroes of classical antiquity met their fair enslavers. It is Ogygia, where Ulysses spent eight years with Calypso; Aëon, where he was detained a year by Circe; the abode of the Fifth Lady with whom Thomas of Exilbourne lived for seven years; the bejeweled castles in the Arthurian legends; the hidden places in which Barbarossa, Charlemagne, and Arthur await the summons to come forth and free their people; where Thomas the Rhymist tarries till Shrove Tuesday and Good Friday shall change places; whence Dietrich von Bern issues to join Odin's wild hunt. Tannhäuser's adventure in the cave has its parallels in the stories of Ulysses and Calypso, Ulysses and Circe, Numa and Egérie, Rinaldo and Armida, Prince Ahmed and Peri Banou. Let this suffice for the mythical elements in the story whose study is, in a score of ways, profitable and calculated to tune our hearts for Wagner's poetic tragedy.

THE HISTORICAL.

Now a glimpse at the historical! It is written that Wagner was inspired to compose "Tannhäuser" by the enthusiasm which seized upon him when he caught his first view of the Wartburg. There is no spot in all Germany in which so many pregnant associations have their home as the gracious valley over which the famous castle stands. Only in the thirteenth century the Wartburg was the domain of Elizabeth of Hungary, a saint whose legendary history, because it celebrates a life devoted to sweet charity instead of that morbid asceticism which is the common burden of saintly legends, remains as fragrant incense unto to-day. Later has given us musical celebration. A few years later, under Hermann, Landgrave of Thuringia, the castle was the center of German minstrelsy, and there, according to the story, took place the Tournament of Song which Wagner ingeniously converted

with the legend of Tannhäuser and his sojourn in the cave across the valley. Three centuries pass away, and now the Wartburg has become the *festes Burg* which gives shelter to Martin Luther while he translates the New Testament into the vulgar tongue and with it lays the foundations at once of a reformed religion and a literary language.

The hero of the pseudo-historical context of minstrelsy in the Wartburg which Wagner develops into so significant an episode in his opera is Heinrich von Ofterdingen, whom Wagner, exercising a poetic license, blended with Tannhäuser, an Austrian knight and minstrel of the thirteenth century, whose adventures with Venus in the Hohenberg are told in a popular hall of great antiquity.

I have not exhausted by half the subjects which cling around this one drama; nor have I tried to do so. I am not outlining a course of study, but merely suggesting some of the lines which study may profitably take if one wishes to get fully into the spiritual environment of Wagner's works.

THE SPIRITUAL.

"Tannhäuser" is rich in material, but so are all the remaining dramas. What a study of legendary lore and medieval chivalry in "Tristan"! The story of "Parsifal" shall carry you through German, French, and Welsh poetry back to Greek and Sanskrit, who are willing; and at every turn you may pluck a flower of romance the fragrance and loveliness of which shall not only quicken you when your heart is "Lohengrin" and "Parsifal," but refresh you and charm you always. As for "The Nibelung's Ring," there you have legends, sagas, medieval poetry, the comic notes of our ancestors and even a hint of history blended in bewildering confusion, and so you will, also a system of philosophy the existence of which I did not take the trouble to hint at heretofore, although it is the mainprinciple of "Tristan und Isolde" also.

CONSTRUCTIVE FORMS AND METHODS.

Suppose we wish to look at constructive forms and methods. Wagner is intensely Teutonic, and only those shall appreciate him best who are capable of sympathizing deeply with Teutonic ideals. Here English-speaking people are favored over all others. At the bottom Wagner's subjects are as much ours as they are the property of the Germans. Those that are tragical are universal, but they are closer to us than to Frenchmen or Italians, because of our Germanic origin. You may translate Wagner's forceful German into almost equally forceful English because of the relationship which still exists between the German and English languages. For a reason which had excellent validity when it first appealed to Wagner, we need not need lay much stress on till we come to close and detailed study. Wagner abandoned rhyme in favor of alliteration in the works in which he worked his theories out in their fullness, and much fun have some of his critics had with the opening lines of "Rheingold":

"Weia! Waia! Woge du Welle,
Walle zur Wiege!" etc.

Here the first two words are mere onomatopoeic exclamations, which harmonize with the idea expressed in the rest of the lines and the character of the expression. A consonant is reiterated on the strenuous portions of the lines for the sake of the verse-melody which results therefrom. Here Wagner reaches back to an ancient verse-form in which his language and ours join hands. We do not need to go back so far, but if you wish to see the union of the two study the old Anglo-Saxon poem of "Beowulf," which stands almost in the same relation to the beginning of German poetry that it does to English, and you shall find this *Stabreim*, as it is called. Read it, too, in this extract from Caedmon's "Creation" (A.D. 660):

"Froa almihtig!

Folde was the gyt
Gres-sprengre; þar-seegt æt
Swart synnare, side and side
Wroga wegas.

This was svaider-tohrt,
Heodon-weardes gæt hehm
Midlum spedum."

("Lord Almighty! Earth was not as yet green with grass; ocean covered avert with lasting night, wide and far, was pathways. Then glory-brighd was the spirit of Heaven's guard o'er the water borne with mighty speed!")

Or note the effect in William Langland's "Vision of Piers Plowman":

"That is the castle of care, whose cometh therein
May han that I be born in body and soul;
There doreleth a birth, that Wrogn is his name
Father of falsehood, found it first of all."

The device was used by the Scandinavians and Anglo-Saxons for many centuries, and few of our modern poets are there who do not know and use its beauty, though they no longer raise it to the plane of a constructive principle. Shall we not, then, study it in Wagner without prejudice and as an element which brings his poetry near to us in form as it is in matter?

THE MUSICAL.

We have been led into this discussion (though the sidewise excursion was not to be followed) by the remark that in "The Flying Dutchman" were to be found two constructive principles which Wagner developed later. Enough has been said about the literary principle. The other is musical. In that opera for the first time Wagner made use of typical themes, though he did not realize at the time that he was destined later to develop their use into a system which has come to be looked upon as the most characteristic feature of his method of composition. In fact, he did not go much further than his predecessors and contemporaries had gone. The use of reiterated phrases, for the purpose of characterization or reminders, was nothing new. Students should be careful not to be deceived by the extravagance of the claims which the radicals among Wagnerian commentators put forth in his behalf. Wagner did many things as a mere creative musician for which he and his friends found profound explanations later. The process is still going on with all his works. When "Tannhäuser" was put into the festival list at Bayreuth in 1891 it was suddenly discovered that that, too, was built upon the *leit-motif* principle and its significant phrases and periods were dragged out, labeled, and stood in the marketplace to be stared at. Wagner never dreamed of such a thing; he composed "Tannhäuser" as any other composer of equal genius would have composed it, and followed old formulas without a grain of misgiving.

What came to be his system of construction with typical themes as constructive material was developed through "Tristan und Isolde" and "Die Meistersinger." It was his most persistent and consistent expression in "Der Ring des Nibelungen" and it was not till he had produced his tetralogy that it occurred to anyone that the phrases employed therein needed names. They received them in time for the festival of 1876; they got them with Wagner's sanction, but he did not put them forth, and hair-splitting among Wagnerian commentators are still in disagreement about the meaning of some of them. It is because of this, and because of the affectation of knowledge of the dramas which so often finds utterance in mere enumeration of the themes that I have so often urged that to know the names of all the typical phrases is no proof of knowledge of Wagner's music. There is not time or space to go deeply into this matter, and I bring these suggestions to an end by urging the student of Wagner's dramas to look for significance and apostrophes in the themes themselves rather than in their names; to note the processes of development which they go through in following the growth of the tragedy; their own growth from simplicity to complexity; their changes in contour, rhythm, harmony, instrumentation; their combination with each other, etc.; and their interrelationship; and to do this at a performance or at the pianoforte with the vocal score rather than to accept the statement of any handbook.

THE ETUDE Wagner and Operatic Reform.

By LOUIS C. ELSON.

THE battle for the proper union of music with poetry was twice fought. After the establishment of the Italian opera, in 1600, the wave of enthusiasm became so strong that the composers began to believe that music was strong enough to carry any poem to success, and that poetry was, after all, a secondary matter, when supported by tones. It required a Gluck to batter down this theory, and his victory over Piccini was a sufficiently definite triumph to settle the matter, at least for a quarter-century. But Gluck's reforms did not go far enough, he did not strike sufficiently deep at the root of the evil, and the fact that a race of delightful melodists, of perfect routine composers—Rossini, Donizetti, and Bellini—followed, lulled the public asleep again in the matter of the neutralization of the two arts.

But now there came a reformer who ploughed a surer furrow, who was not content with a half-victory, who would not be satisfied with any compromise, but whose motto was "*Aut Cæsar, aut nullus*." It was that Wagner was influenced in a degree by Gluck, but he had a much more heroic task to perform, coming, as he did, after the sweeping triumphs of Rossini, and the dangerous half-truths of Meyerbeer. He saw at once that, if there was to be a true union of poetry with music, the vapid librettos which invited slighting treatment must be got rid of and the words be worthy of the most dignified musical setting. At once he announced the theory that whatever book was set to music ought to be strong enough to stand upon its own merits as a play, without any musical adjuncts. This initial thought went beyond anything that Gluck had formulated, and its sequence went still farther, for Wagner demanded that, in such union of two expressions of art, poetry should be the ruler; "Poetry is the man, Music the woman" he said of this true marriage, and he found that he could win the best results of a perfect union of the two by writing his own librettos, which he accordingly did.

He was a great believer in nationalism in music, and sought for German subjects in preference to any exotic themes,—a mode of procedure that can be cordially recommended to all composers, especially in the operatic field.

It was a notable fact in Wagner's career that he did not turn back from any of his points of reform after he had once established them. It is the most abominable slander to say that his theories were founded in pique and in an inability to write as his predecessors had done. His "leit-motifs," for example, were quite his own original mould, altogether grander than many of the operas of its time; Wagner had only to proceed upon this path, which opened so auspiciously, to achieve a comfortable fortune and a national fame. But he suspected that there were greater things to be effected by hard,—the conventionalism of the angels,—but Wagner contrived such touches by high violin harmonies combined with sighs of flute or clarinet; how cutting are the trumpet-tones which give the "Rheingold-motif," how rustic the wooden trumpet used in "Tristan und Isolde," what myriad voices speak through the subdivision of the violas and lower strings in "Waldesweben"; what anxiety and suspense are in the irregular little drum strokes at the killing of Frederic of Teilmann, the meeting of Siegfried and the Flying Dutchman, the stabbing of Siegfried; how the muted horns give their gruesome note of warning as Tannhäuser determines to return to the Venusberg; one might carry the list to endless proportions.

The above will give the general reader an idea of how thoroughly Wagner set about clearing the Augean stables; his work resembled that of Gluck, but it went far beyond the efforts of the eighteenth-century reformer, and, instead of effecting a change in opera for a period of about twenty-five years, it has given the world a new standard for all time.

the musical analyst will find in this opera, that can not be discovered in the other operas of its time. The union of text and music, the latter perfectly illustrating the former.

The continuous use of graphic "leit-motifs" The entire abolition of the set musical forms which had obtained in almost all operas of this time. Here are a poetry artist with a set return to the opening thought in the final poem; no endorses in the code, to enable the singer to win a convenient plaudite from an easily-captured multitude.

The continuity of the opera was a point on which Wagner strongly insisted. He wanted no division into separate numbers, but a continuous flow of action until the very end, and this is his intention upon at the Bayreuth performances, that applause is discontinued even between the acts, and is only allowed at the end of the opera. Wagner was so true to this theory that he cut out the climax of his "Tannhäuser" overture (one of the grandest climaxes in music) in order to have the number lead into the opera, in the Paris performances, thus maintaining the continuity which he deemed so essential. In this particular instance the result was a musical weakening of the work, but in general the theory gives a unity to an operatic work, that must, in some degree, aid its general effect.

Perhaps the greatest stumbling block in the path of those who study Wagner is his abolition of formal melody (of antecedent and consequent in fixed relation) and the substitution thereof of a measured or melodic recitative, which he calls the "melos." To state that the melos is unmelodic is entirely untrue, but it lacks the symmetry to which many are accustomed. It is an advanced phase of a theory which was applied in the very earliest opera, when the composer, of "Euridice" and "Dafne" tried to imitate the inflections of the spoken voice, in various stages of emotion, by musical phrases. In "The Mastersingers of Nuremberg" these phrases are of fixed rhythm, and we pity the man who does not discern melody in them.

Naturally Wagner allowed great freedom of modulation; he seldom uses a key of key, except when a dramatic effect suits his purpose, as in Siegmund's "love-song" or in the "Götterdämmerung" in "Parsifal." Wagner believed in "melismata in use of tone," as he expressed it. His imitators certainly need life-preservers when they try to follow him. Wagner followed Gluck in the matter of assigning an important part of the picture to the orchestra. But he went far beyond Gluck, or anybody else, in the glorious development of orchestral thought and tone-color with which he invested his scores. He was not, like Berlioz, an experimenter in this matter; he always knew what effect he wanted and how to attain it.

An entire volume could readily be filled with orchestral effects which Wagner either invented or made special use of. The brutal character of Hunding, for example, is perfectly reflected by the coarse, ponderous character of the four tubas which generally give him motive; the other composers always picture orchestral effects by harp,—the conventionalism of the angels,—but Wagner contrived such touches by high violin harmonies combined with sighs of flute or clarinet; how cutting are the trumpet-tones which give the "Rheingold-motif," how rustic the wooden trumpet used in "Tristan und Isolde," what myriad voices speak through the subdivision of the violas and lower strings in "Waldesweben"; what anxiety and suspense are in the irregular little drum strokes at the killing of Frederic of Teilmann, the meeting of Siegfried and the Flying Dutchman, the stabbing of Siegfried; how the muted horns give their gruesome note of warning as Tannhäuser determines to return to the Venusberg; one might carry the list to endless proportions.

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The Present State of the Wagner Question.

BY
W. S. B. MATHEWS.

THE articles in other parts of this issue of THE ETUDE present the characteristics of Wagner's genius from a variety of standpoints, personal and otherwise. In all of them we have a reflection of the intense personality of the master and the incisive character of his innovations in music, which, together with the opposition they aroused, have kept the whole last half-century busy upon this question, almost to the exclusion of the proper study of many great composers who have come forward meanwhile. It is now a quarter of a century, nearly, since the last Wagner work was brought out at Bayreuth. The vigorous personality of the master has vanished from the living about the same length of time.

His heirs and successors at Bayreuth have failed to add anything to the impression he made, or even to maintain it in its artistic purity. It is possible, therefore, after this lapse, to take up the question in its actual aspects, without fear of antagonizing personalities. To begin, let us say unmistakably, once for all, that there is now no one place upon the earth where alone men ought to worship at Wagner's shrine. Bayreuth, the Jerusalem of the early Wagnerite, has fallen below the standard of Wagnerian production in all the leading German opera-houses, particularly below the standard of Berlin, Munich, and Vienna; possibly even below that of Leipzig, which, like one of old, born out of due time, has nevertheless advanced to an honored position in the Wagnerian procession.

The only element of great Wagnerian production which they have at Bayreuth and do not have elsewhere is a large and well-worn halo, most flaunted in the eyes of the artistic world, but a halo year by year growing threadbare and stale. That, the Wagnerian theater, and the aggressive widow—these are the elements of authority in which Bayreuth still stands high. But of actual interpretation of Wagner's works—as to conception, artistic carrying out, finish, and thoroughness of *ensemble*—Bayreuth is by no means any longer a worthy Jerusalem for the tribes to seek in their yearly pilgrimage.

From certain points of view there is no longer a Wagnerian "question," in the sense that there was always such a question, and sometimes several of them, anywhere between 1843 and 1878. The following points have been conceded by all intelligent musicians:

1. Wagner's music has vast power over the feeling and imagination of those who hear it understandingly—or hear it at all. In this respect he was one of the strongest writers known in musical art.

2. Structurally considered, Wagner's music begins where Robert Schumann left off, with an intense leaning to the thematic in construction; so that whole passages are developed out of a single theme,—just as in

Schumann,—yet without actual monotony, and without in any way losing hold upon the emotions of the hearer.

3. Wagner originated (or reconstructed) an *arioso* style of melody,—his end was "speech-singing,"—which, while following the text with fair fidelity, nevertheless still retains much of the charm of melody, in the former use of the term.

4. This music is so effective as music that when played by the orchestra in concert, or when well played upon the piano, long selections of any Wagnerian opera form some of the most impressive concert-numbers of the existing repertoire. So far in Wagner's favor.



FESTSPIELTHEATER AT BAYREUTH.

5. Add to the foregoing his unexampled richness of orchestral coloring, and his wonderful mastery in using tone-color as a means of awakening emotion; also his use of divided parts, and very full chords, giving an organ-like fullness and closeness of texture to his orchestration, unknown before his time and never surpassed since.

6. Harmonically considered, Wagner did not originate new chords. Bach was as great a harmonist as Wagner, and Bach used nearly or quite all the extremely-altered chords, which at first made such trouble to the anti-Wagnerians. What Wagner did do was to employ these altered chords in novel ways, in which his constant flowing of voices, and his dramatic instinct enabled him to give every chord a setting in which its full dramatic and emotional significance was brought to the consciousness of the listener.

7. Wagner's philosophy, which runs through his librettos, was mainly rubbish, the superficial profundity of a half-educated genius. All his theologic polemic, his "guileless fool," etc., are figments of a brain given over to mystic reverie in provinces over which his intellect had not, as yet, acquired mastery.

8. Wagner's librettos are mainly rubbish, grandiose as they seem, and highly picturesque as some of their episodes are. His standing as poet rests upon assumption; were his work to be tried by the standards ap-

plicable to that of other poets it would fall to the ground with little delay. What does this mean does the reader ask? It means that poetry is an inner interpretation of life; a representation of life, prophecy of destiny, and the like. Wagner's work is merely a gigantic fairy-story, if the fairies will pardon my shunning into their company such uncanny creations as the Siegfried dragon, the giants, Fasolt and Father, Mime, and the rest.

9. The Wagnerian operas contain longer stretches of tiresome "talks-talks," explaining nothing and having no dramatic reason for being, than any other operas ever produced. A great deal of the music which goes on during these stretches is likewise as tiresome as the poetry; so that it has even become a question with good Wagner-lovers whether his fame would not be promoted by ceasing to give his operas upon the stage, and giving only the good parts of the music in concert.

10. Moreover, the Wagnerian orchestration is so full and so rich, that very few human voices can make themselves heard over it or through it in the impassioned passages; and in consequence of this fact the Wagnerian opera remains as detrimental to the art of singing as it was found by those who first attempted it.

In fact, between Wagner and singing, as vocalists understand the term, there is a contradiction of terms. Any singer who makes herself or himself heard in the impassioned passages owes the fact to unusually strong lungs or to the consideration of the orchestral conductor, and the latter favors the vocalist at the expense of the best effect of the music.

For this reason good Wagnerian singing is rarely heard; it is appreciated during the first years when an experienced vocalist turns to Wagnerian roles. Very soon the voice gives away and there we are again. Witness the entire list of great Wagnerian singers, not one of whom has lasted half the usual duration of a first-class voice in opera. The effect of this deep and rich strain of orchestration has been compared to that of a mighty river of sound, upon the farther banks of which stand a few lousy individuals who shout across to us the meaning of the particular "trouble" just then maturing in the surging orchestration. This, of course, is an exaggeration, but it has foundation.

11. We sum up, then, that in his life Wagner made certain innovations in the manner of writing dramatic music, which innovations have subsequently proved to be true to the inner ideal of music and valuable contributions to the progress of art. He has created remarkable fancy works of the operatic kind; and these works, after being strenuously denied, have at last passed into the whole world of opera-houses, where they hold the most commanding positions and dwarf the standard Italian repertoire into mere melodious superficialities. But that in spite of having made these improvements and having created such astonishing percentages of rubbish that these themselves are destined to wear out their popularity, and at a period not very remote take their place in the concert-room as instrumental music only.

12. When the air shall have cleared, it will probably be found that Wagner's influence upon the total progress of art will consist mainly in his influence upon musical construction, taking the term to cover the entire art of musical expression, as illustrated in his

melody, his harmony, his metrical structure, his form, his orchestration, and his art of building an *ensemble*. In all these points he was a very great master, and his genius will not die for centuries yet to come. But his shallow philosophy and the platitudinous expletives into which it led him will finally yield to the benighted blue pencil of the censor; and later on, after cuts have prolonged his life upon stage to the full resources of benevolent surgery, his librettos will vanish forever, and his music enjoy an honorable and peaceful old age in the concert-room. And, such is the rate of the progress of art, he will most likely be surpassed in sonority, in richness, in the prevalence of dissonance, and in all his most noted peculiarities before his works cease to be played, and in spite of this, like Mozart, Beethoven, and Schumann, he will still remain a great master long to be honored.

WAGNERIANA.

RICHARD WAGNER was one of the few exceptions among the world's great composers in having shown so juvenile musical precocity, though as a child he strummed a little on the piano by ear. Between his ninth and fifteenth years he had some desultory instruction on the piano, but he was not what might be called a good pupil—indeed, he was the despair of his teachers and never even learned to play a scale correctly.

In after-life his poor piano-playing was a source of merriment to himself and his friends. When rallied upon the poor showing he made as a pianist, he used to say: "But I play a great deal better than Berlioz." The point being that Berlioz could not play at all. Once, while playing over a score from "Götterdämmerung" for a friend he noticed him looking at his hands, whereupon he said quizzically, "Oh, I don't play the piano the way other pianists do. They put the thumb under the fingers; you see I put my thumb over the fingers."

Nevertheless he used the piano a great deal in composing; not that he depended upon it for originating ideas, but after he had invented his themes he worked them out at the piano in various combinations.

When he was fifteen he was strongly influenced by the plays of Shakespeare and the music of Beethoven. By the time he was seventeen he was thoroughly familiar with Beethoven's scores, and his admiration for this great master determined him to become a musician.

As a lad he was full of energy and spirit, first in boyish sports, fond of practical jokes. Quick in movement, gesture, and speech; he was vivacious and mercurial to the end of his life. His friend Praeger relates that on a visit to Wagner, who was then in his fifty-ninth year, while they were talking of old times together, he suddenly stood on his head on the sofa. His wife came into the room at that moment and was dismayed at the strange scene which met her eyes. When he had recovered his equilibrium he explained that it was only to show Praeger that though he was nearly sixty he could still surpass him in bodily activity.

His fondness for practical jokes once stood him in good stead in confounding hostile criticism. During his engagement in London as conductor of the Philharmonic Society he was severely criticised for conducting without the score,—a thing then almost unheard of. When, at the rehearsal for his last concert, he conducted the "Eroica" symphony from memory he was overwhelmed with protestations against treating Beethoven's music so cavalierly, and he finally consented to use a score at the concert the next day.

It went off with great *clat*; at its close the critics gathered round the conductor's desk and overwhelmed Wagner with congratulations. They one and all found a vast improvement in the symphony over the rehearsal of the day before, due to his having had the score before him, when some one happened to open the score on the desk and to his astonishment found that it was that of "The Barber of Seville," and a piano score at that!

In appearance Wagner was slight and under middle height, but his head was large and his forehead enormous. It can well be imagined that these peculiarities were not lost sight of by the caricaturists, who found in the music of the future an apt subject for

their pencils, and that they minimized the small and exaggerated the great after the manner of their kind. Under their hands Wagner was generally depicted as an undersized man with the body of a child and the head of a giant, which, after all, was not atypical of the man.

Naturally many of these caricatures had to do with his supposed fondness for great power, discordant harmonic effects, etc. One represents him standing on the edge of an enormous ear into which he is pounding a greater note by means of a mallet. Another shows him entering heaven with a disdainful curl of the lip.

With all his follies Wagner never faltered in his devotion to an ideal which, during the greater part of his artistic life, there seemed but little hope of his ever attaining. He had every outward incentive to lower his standard. His first grand opera, "Rienzi," was written in accordance with the taste of the day, all that he had to do to win popular favor, and with it fame and fortune, was to continue that style. The growing artist, however, felt that true dramatic art meant something higher and better. He adopted severer theories and followed them to their logical conclusion and thus estranged the public.

The opera of "Lohengrin" proved to be the dawn of his celebrity. During ten years of his exile in Switzerland it was gradually brought out on almost every stage in Germany, while the composer did not hear it himself for many years after its first performance at Weimar under the direction of Liszt. "You will see," he said ruefully to his friends, "that I shall soon be the only German who has not heard 'Lohengrin'!"

and a patronizing wave of the hand to the plump cherubs who are welcoming him with their harps. A mother listening to her daughter practicing remarks: "My child, you are playing discords." "Mamma, this is 'Tannhäuser.'" "Ah, that is different."

In another old Emperor William is seen investing Wagner with a decoration and expressing regret that he had not been in the French campaign: "the war would have been a less bloody one, for you would have put the French to flight." Rosini, it is said, was found one day at the piano with the score of "Tannhäuser" upside down before him. "Yes," he said, "I know it is upside down; but it didn't sound right the other way."

Wagner was devotedly attached to animals, and was never without a dog as companion. One or two of his pets have become historic; for example, the big Newfoundland, "Robber," who accompanied him in his first visit to Paris and who figures in Wagner's autobiographical story, "A Foreign Musician in Paris."

Another dog, "Pepe," Wagner declared, assisted him in composing "Tannhäuser." His place was constantly at the risk of repetition, but without any risk of wasting space upon that which is without profit, let me quote:

"When he was asked how he could exercise so vast a labor as translating the Holy Bible into that corner-stone of German culture, the venerable Bible, while occupied in so many other arduous labors, he said: 'Nichts dars ein Hindernis.' 'No day without a line.'—something done every day."



CARICATURE OF WAGNER.

MEMORY AMONG THE BLIND.

BY J. A. VAN CLEVELAND.

AT this point I may be allowed to say that the experiences of blind students are peculiarly interesting. They are obliged, by the limitation under which they work, to depend upon the memory, and it consequently gains great power. There is a vast deal of comical exaggeration in this matter, as in nearly everything in the world which appeals to the emotion of wonder. The chief thing with the most successful memorizers among the blind is not so much facts of speed like the growth of a mushroom, or the ill-fated guard of Jemsh, as the solidity and consequent permanence of attainment made. Just add a little, a very little, every day, and you will be amazed to what a mountain it will come. I am never asked to speak upon this topic without thinking of Dr. Luther's famous *dictum*, so, "Nulla dies sine linea." "No day without a line."—something done every day.

THE LITERATURE OF WAGNER.

By FRANK H. MARLING

air to be great means to be much written about, and to be the subject of a imposing body of literature. Wagner certainly ranks as one of the greatest musicians the world has ever seen. The volumes pertaining to his life and works outnumber, in the proportion of five to one, those relating to the comports of equal eminence in other branches of art. He has been the subject of a host of biographies, and his influence on his generation. No man, unless possessed of colossal genius, could so dominate the world of music, as he has done, for a score of years and more. In view of this unquestioned fact, it is an imperative duty on the musician and the critic to say something about him and his remarkable creations. One who is not informed on the subject of Wagner in these days, when his name is on every lip, is certainly behind the times. The apology is therefore necessary for the present pointing out to the reader the best literature on this subject from volumes of music.

WAGNER'S LITERARY WORKS.

It may not be known to many admirers of Wagner's genius that he was a poet, dramatist, and philosopher, as well as a composer. His literary writings comprise ten good-sized volumes in the original German, and they have been recently translated into English in eight large octavo volumes by W. Ashton Ellis, an indefatigable English Wagnerite.

Such a literary output would be a considerable result for any author to show after the labor of a life-time, but is especially noteworthy when it is considered that it formed only one feature, and that the minor output of Wagner's activity. His theories of music are put forth with the author's characteristic earnestness and intensity of conviction. It is of great interest to the Wagner-lover to read, in these productions of his pen, the first proclamation of his own theory of music, the opera of this generation, and his explanation and criticism of his own compositions. These and kindred themes such as his views on conducting, stage management, art, and politics, and his views on the religious and social topics are discussed by Wagner with an ability, originality, and force which have won for him a high rank as a thinker and writer, entirely apart from his work as a composer. One of his most celebrated works, *On the Ring of the Nibelung*, has been translated by George Thompson, and *On the Art and Science of Music*, which has been keenly enjoyed by thousands of lovers of the two greatest musical geniuses of the nineteenth century. His *Essay on Beethoven* has been translated several times, and is a classic in critical musical literature, while his *Handbook for the Conductor* is a special treatise on the management of musical performances.

WAGNER'S CORRESPONDENCE.

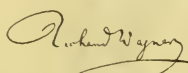
Several volumes of Wagner's letters have been issued. The best known of these is his "Correspondence with Liszt," which possesses an unusual interest on account of the historic friendship between the two. Wagner's letters in this collection, occupy more space and exceed in number those of any other. They reveal, with startling clearness, the difficulties and discouragements under which Wagner labored for many years, and incidentally bear witness to the unselfish devotion of Liszt to his friend, in whose genius and ultimate success he had such unswerving confidence. "Bresden Wagner," written when he was a political exile, are comprised Wagner's communications to three German friends who enjoyed his confidence and sympathy. In them we find the frankest and fullest references to his great music-dramas which he had written, and which were to be his most intimate touches through to the great light on his character and daily life. Of a similar character are his "Letters to August Roedel" (recom-

mended by a competent authority as an admirable statement, in concise form, of Wagner's views) and his "Letters to Wesendonck" and "Letters to Emil Heckel."

BIOGRAPHIES OF WAGNER.

It is probable that as an all-around book, there is no more satisfactory life of Wagner than the one written by one of our own countrymen, Mr. Henry T. Finck. Mr. Finck has been for years an ardent American champion of Wagner, and devoted years of enthusiastic research to this work. In its production he was greatly favored by having had access to much of Wagner's correspondence which has not yet been used by any of his predecessors. The result has been a work of high precision, accuracy, and fullness of detail lacking in other lives. It is also the only life which gives an account of the pathetic incidents connected with the last weeks of Wagner's life and his burial at Bayreuth. Mr. Finck's journalistic experience has quickened him to tell the story in an engaging and picturesque form. It is gratifying to find that the book is so well received by the musical world, as the book is now in its fifth edition and is not likely to be superseded for many years to come.

But Mr. Finck has not been without competitors as a Wagner biographer. One of the most formidable of these is Mr. H. S. Chamberlain, whose "Life of Wagner" has been brought out in a large quarto volume, superbly illustrated with portraits of Wagner, facsimiles of his scores, scenes from his operas, etc. This



AUTOGRAPH OF WAGNER

life, however, does not give so much biographical material as others, but devotes much of its space to very able and authoritative exposition of Wagner's writings and teachings, under such divisions as "Politics," "Philosophy," "Regeneration," and "Art-Doctrine," all of which are of great assistance to the reader endeavoring to understand Wagner's point of view. His descriptions and critical analyses of the great music-dramas and the Bayreuth festivals lend additional interest and value to the book.

Julien's "Life of Wagner" is a work in the same class with Mr. Chamberlain's. It is in two volumes of quarto size, and is remarkably rich in its illustrative material. The unique feature among its pictures (which comprise portraits, operatic scenes, theaters, autographs, & a multitude of other matters) is a collection of numerous caricatures of the great composer, gathered from widely different sources. Many of these are delightfully clever and amusing, and often illuminate the text in a vivid manner most refreshing to the reader.

But we must hasten on to mention the very briefly some smaller biographies which may, perhaps, be more within the reach, both in purse and in leisure, of many readers of *THE ETUDE*. An admirable small life of Wagner is the one in the "Great-Musician Series," by F. Hefner, a noted English critic of high standing, who briefly and concisely tells the life-story, omitting no essential points. More recent volumes on the same concise plan are by A. C. Lidger, in the "Master-Musician Series," and Ludwig Nohl's "Life of Wagner." Prager's "Wagner as I Knew Him" is of a different order, being the personal reminiscences of one who knew him well, and thus has the merit of a truthful account of him at first hand. Wagner's characteristics, habits, and personality are emphasized, in contradistinction to his theories, and we welcome

this as a necessary and agreeable quality after the numberless controversial tomes discussing his views. But space forbids our dwelling any longer on Wagner's biographers, and we must now take up

CRITICAL WORKS ON WAGNER.

The latest—and in many respects the best—work of this character is Lavignac's "The Music-Dramas of Richard Wagner," which is translated from the French. This has been received with almost universal commendation alike by professional musicians, critics, and amateurs. It is admirably clear and concise, free from sentimentalism and gush, and is, besides, thoroughly accurate and scholarly. It is illustrated on a liberal scale, the *leit-motifs* are given in full in musical notation, and there are numerous helpful tables (of characters, etc.), charts, diagrams, scenes, analyses, biographies, and other aids.

An older work, and an excellent one in its way is Burlingame's "Wagner's Art-Life and Theoria." This has been condensed from Wagner's voluminous writings, and has a catalogue of his work and drawings of the Bayreuth Opera-House.

An important work showing the progress of Wagnerism in America is the "Anton Seidl Memorial Volume," of which a limited edition was published a few years ago, and was almost entirely subscribed for at once. It contains some articles on Wagner and his art written by Mr. Seidl himself.

his "Studies in the Wagnerian Drama," by H. E. Krehbiel, is from the pen of the accomplished critic of the *New York Tribune*, who has a national reputation as a writer on musical subjects. In his treatment of Wagner's music, Krehbiel has drawn on his wide knowledge, scholarship, his grasp of the subject, and his critical ability. Another *New York Critic*, Mr. W. J. Henderson, of the *New York Times*, devoted half of his small volume, "Preludes and Studies on Wagner's Operas," to the Wagnerian drama, and the other half to Mr. Gustav Kobbke's "Wagner and His Works" has enjoyed great popularity for a number of years, being very happily adapted in its explanation of Wagner's operas to the great musical public which is increasing its keen appreciation of the whole drama as it is known. A capital guide to the "Ring of the Nibelung" is Miss Winwirth's "Epic of Sounds," which analyzes each scene, and mentions sixty-eight motives, which are printed together at the end of the book. The *Music of the Ring of the Nibelung*, Parsifal, and Tristan und Isolde, are by a German scholar of well-established position and are classics in their field. They contain full explanations of all the typical phrases, besides an analysis of the style of the music.

Unfortunately there is no time to record further many excellent critical works on Wagner, which have multiplied with great rapidity in recent years. We must, however, refer to Weston's "Legends of the Wagner Drama," which gives accurate information regarding the legends on which Wagner based his great productions, and treats of their origin, mythical significance, development in medieval literature, and the manner in which Wagner reshaped and reanimated them.

There are also a number of helpful books on the individual operas for those who wish to study them in greater detail.

Notable examples of this class are Kufferath's "The Parsifal of Richard Wagner"; Parson's "Parsifal, or the Finding of Christ Through Art"; Benoit's "The Typical Motives of the Master-Singers" and of "Tristan and Isolde"; "Parsifal and Wagner's Christianity," by David Irvine; "Wagner's Ring of the Nibelung" and the "Conditions of Idea Manhood" by David Irvine, etc.

WAGNER FOR CHILDREN.

A line must be added to say that in the "Wagner Story-Book," by H. F. Frost, will be found a charming collection of Wagner's stories told in a fresh and imaginative way for children, and Miss A. A. Chapin has three volumes on Wagner's operas which have been widely popular among young people.

Wagner's Influence on Piano Composition.

By EMIL LIEBLING

RICHARD WAGNER's influence has predominated in the musical life of the world for many years, and even at the present day permeates most intimately the musical output of all nations. It is interesting to note that sooner or later all opponents to him and his theories came to grief, and that all opposition finally ceased. Heinrich Dorn, who protested ably against Wagner, lost his position as Musical Director of the Berlin Opera in consequence of his reactionary views; the pointed pens of Lindau and Hanauik wasted their ink when attacking the master with ridicule and biting sarcasm, and Rubinstein simply betrays culpable weakness in expressing his views in regard to the Wagner cult; the pioneers of the new departure—like Pohl, Liszt, Tausig, and others—lived to see their early judgment vindicated triumphantly.

It has always been a favorite idea with composers to connect definite scenes or sentiments, even occurrences, with certain musical phrases, and, after the listener has been furnished the necessary diagram, there seemed to be no difficulty in apprehending the intended meaning. Comperin and the other old French masters illustrate sundry and divers musical problems by more or less relevant music; the Abbé Vogler succeeded in carrying the idea to a *redutio ad absurdum*. Bach's *Passion* depicts the departure of a friend in a really very funny and decidedly humorous (though in rather a heavy Teutonic way); Haydn's musical illustration of chaos in the "Creation" is very suggestive; Mozart accompanies the various doings and misdoings of the various actors in Don Giovanni with the most characteristic strains. Handel is decidedly happy in giving a fitting descriptive background to the scene of his oratorios; in short, there is not a composer of note who has not preceded Wagner in the practical application of what later on turned out to be the fatal *leit-motif*, the given note of Wagner's work, a remarkable feature of his all pervading style is the intense power exerted over his contemporaries, and which not even Verdi and Bizet could ignore or resist. They all were glad to profit by his example and adopt his teachings. That Wagner himself learned much from others, principally Weber, is not to be denied; but the fact remains that his *passion* for great and magnificent achievements conquered the globe.

A few masters remained outside of his ban; for example, Brahms, Saint-Saëns, Dvorak, and Tchaikowsky. Richard Strauss, however, has really out-niggered his great prototype, and is carrying music into the boundless waste of unknown possibilities. To men of great ability his influence has been a grand incentive; to weaker vessels, fatal. That which in strong hands remains a faithful tool, becomes to feeble intellects the rock on which they founder. These vain imitators select vague themes, inherently unfit for musical illustration, and then fit (sic) equally insane tonal phrases thereto, and thus many symphonic poems and operas of the present day are produced; happily most of them remain in manuscript, and benefit the paper dealer only instead of taking up valuable space at music stores and musical libraries.

Singularly enough, piano composers have almost entirely escaped the prevailing deluge; we find nothing reminiscent of Wagner in Chaminade, MacDowell, or Grieg. Sinding occasionally brings suggestions; but,

on the whole, there is no disposition to follow the precept of the unrivaled master; when in rare cases it has been attempted, the results are what may be expected—deplorable. Perchance the limitations of the instrument have something to do with this seeming abatement. It is therefore only necessary to discuss the various arrangements and transcriptions which have been made for the benefit of the pianist by various writers, and among these I list naturally at the head the list. Many of his arrangements, though rare skill so adjusted as to be within any reach of less proficient performers; for instance, "Lohegrin," and "Elsa's Brautzug zum Münster," "Elsa's Dream," and "Lohegrin's Verzeih an Elsa." The "Tannhäuser March" is splendidly transcribed, and the "Spinning Song," from the "Flying Dutchman," always places



HAROLD WAGNER'S HOME AT BAYREUTH

an audience is then adequately performed. A Thais-
tastically," from "Rienzi," is comparatively less
known, but very effective. "Isolde's Liebeslied,"
"Tristan," is a remarkable example of the use of
the "trances" which is the most interesting of the
pieces in the new Stillon Herd, as the "Meister-
singer," is less well done, more involved, and not so
practical for study or concert use. Bendz's trans-
positions are particularly acceptable and useful; they in-
clude those from the "Walküre," "Die Valkyries,"
"Meistersinger," "Tausig and Brassin; the latter is
being arranged. A very excellent arrangement of the
"Magic Fire Scene" in J. Alfred Will, of New York,
and I consider it much more feasible than the one
of Brassin; it preserves all the necessary features,
of the score without changing the performer with any
of the awkward changes which Brassin constantly
uses. The new Rubinstein exerts in some arrangements
of the "trances" of the "Trig," and there are also many
transcriptions for general use and in easier for
Payer, Cramer, Beer, Brummer, Gobbler, and R. Run-
ner. For more advanced performers, from the Operas,
and the other studies from the Operas.

OUTLINE SKETCH OF RICHARD WAGNER'S
LIFE.

RICHARD WAGNER was born in Leipzig, May 22, 1813. Six months later his mother was left a widow, and in 1815 married Ludwig Geyer, an actor, and removed to Dresden. Five years later Geyer died, and in 1827 the family returned to Leipzig, where Rosalie, the eldest daughter, was engaged in the theater. Richard entered the university, but, influenced by his enthusiasm for the music of Beethoven and contact with the dramatic profession, determined to become a dramatic composer.

His first attempts at composition were an overture, performed at a local theater, and some four hand music for the piano. In 1832 he visited Vienna with scores of an overture and a symphony, but found no engagement. In 1833 he took a position as chorus-master in the theater of Wurtzburg, and there composed his first opera, "The Palisins." In 1834 he went to Magdeburg as director of the opera theater, where his "Love-Veto" had one performance. In 1836 he took a similar position in Königsberg, and married Minna Pissar, an actress. In 1837 he accepted a better position in Riga, and in 1839 went to London by way of England, in the vain hope of having his partially finished "Blenni" brought out at the Opera. He remained there in great want until "Blenni" was produced in Dresden on May 29, 1842. In 1843 he was appointed capellmeister at the Royal Opera in Dresden, where "The Flying Dutch man" (January 2, 1845) and "Tannhäuser" (October 19, 1845) were given. In 1849 he was forced to flee to Switzerland because of participation in political riots. There he occupied himself with polemical writing and sketching out "The Ring of the Nibelungen" and "Tristan and Isolde." August 28, 1850, "Lehering" in Vienna. On March, 1852, he was allowed to return to Dresden.

In 1864 he was granted a pension and promised assistance in musical reforms by the young king of Bavaria, Ludwig II. On June 10, 1865, the first performance of "Tristan und Isolde" was consummated at Munich.

In 1845 Wagner again removed to Switzerland. On June 21, 1868, occurred the first performance of "Die Meistersinger" at Munich, followed by "Das Rheingold," September 22, 1869, and "Die Walküre," June 26, 1870—the first two dramas of "The Ring of the Nibelung."

In 1870, having been a widow four years, he married Cosima, daughter of Franz Liszt, and removed to Bayreuth. May 22, 1872, his sixtieth birthday, witnessed the laying of the corner-stone of the Festival Theater at Bayreuth, and August 13-17, 1876, the inauguration of the Festival Theater by the first performance of "The Ring of the Nibelung." On July 28, 1882, the first performance of "Parsifal" was given at Bayreuth. On February 13, 1883, Wagner died suddenly, from heart disease in Venice.

How to Meet the New in Art.

By CONSTANTIN VON STERNBERG.

DID it ever strike you, when you heard people speak of a person unknown to yourself as being "conservative," that you at once imagined that person to be of middle age, or past it? Why do we not imagine the unknown conservative to be young? Because youth has certain privileges, like enthusiasm, generosity of sympathy, trustfulness, the energy to face difficulties, the hope in the new, all of which must be, to some degree, outlived before a person can possibly prefer things as they are, and oppose the new on principle. A young man who is conservative is a hypocrite, either by disposition or by force of circumstance; or he has the disposition of a clam, or he is so narrowed-minded as to view the world solely from the egoistic standpoint of his personal and material gain.

I am not blind to the charm of what is called "settled circumstances." Ah, life grows smooth and easy under them; the days, weeks, and years pass pleasantly; care and worry grow to be almost strangers, and from the comfortable retreat of self-satisfied repose and abandoned doings the whirling world looks like a noisy, bustling, hustling, but safely-distant fair-ground. If, however, settled circumstances are accompanied by settled, or "sett," ideas—which is sometimes the case—then calmness turns into torpidity, rest into dullness, and repose into stagnation, which is a symptom of decay.

Ah, we wish to remain young, and rightly so. That vain and shallow people resort to paint, powder, and enamels in this desire does not make the desire itself ridiculous, but only their low conception of youth, which stops at and stoops to the merely physical aspect of it. The desire to remain young is legitimate; it is one of those blessed wishes which carry their fulfillment in themselves, and I hope this beautiful wish is common to all of us. But we must realize the sternness of Nature! It cannot be cheated! However skillfully the lotions, potions, paints, and powders be compounded; however adroit and well contrived be the sophties by which we turn our sins into necessities, expediences, mere follies, or innocent diversions—*Bona Logos* is inexorably just! He insists upon payment with large interest for every debt our self-indulgence may have incurred, but he metes out a high reward for every virtue we have made our own. Thus, if we aspire to the prize of life-long spiritual youth—and this is never totally separate from a partial physical reflex—we have to renounce certain privileges of old age, while still heeding and discharging its obligations.

This may be done, or it may not be done; it is left to our own sweet will and pleasure, I believe. If it is done, our environment will be happy while we live, and will regard our final demise as a much lamented and regretted, but purely physical, incident. If it is not done, our environment deserves no reproach for regarding our death as the means of removing a traditionally-revered obstacle in the path of spiritual progress.

Let me illustrate this by my own three masters.

MOSEKES.

When I met Moscheles, he had lived about sixty-five years. Yet he was so old at that age that he regarded Beethoven as the absolute, irrevocable, and final end of all music. To his mind Beethoven himself had proved it, because the works of his last period, which we regard as the prophetic one, were senile and confused,—so Moscheles said. Of Schumann he thought that he was "not without talent," but people who are technically master his "things" may as well play something better. Chopin was, in his opinion, "gone daft," talented beyond a doubt, but completely crazy! Moscheles was a dear old man in many respects, a lovable old man, but distinctly an old man.

KULLAK.

My next master was Theodor Kullak; he had the strange peculiarity of getting old every year about the end of March, when the season's work began to tell on him. Then it was Bach, Bach, Bach, and some Mozart, at times even Hummel that we had to play. But when we returned from vacation and most of us brought some new work by a new or little-known composer, along, to obtain Kullak's well-weighed and just opinion,—why, we found that he knew them all, mostly by memory, and that he knew and recommended some other work by the same man, which we had never heard of. He was always years and years ahead of all of us. One sad day, when Moszkowski told me of Kullak's sudden death, my first words, after the violence of the unexpected shock had subsided, were: "and so young!" And it was not until we found it in the cyclopedia that we realized his age to have been—after all—sixty-four! Ah, what an enthusiast he was for the new in art, as well as for the old masters! And how closely this enthusiasm has brought us together, the master and his worshipers,—I say: his worshipers—how we loved him, and how we to this day instinctively regulate our musical doings by the thought: What would Master Kullak say! He is not dead, he is merely absent.

LISZT.

Coming to Liszt, I met the youngest person I ever saw. He was so young that old people did not even interest him, lest their age, like his own, was a mere concomitant, a physical incident, say, like a shorter limb, or differently-colored eyes. He was conversant with the oldest of the old, with the newest of the new, in music, in books, in the achievements of science, in all art. He had the widest circle of interest of any man, I believe, in all history. He spent his cigars among his poorer students with the light-hearted generosity of a fellow-student. He was the brightest and wisest among the nobles, the loftiest, the most lovable, sympathetic, co-rejoicing, or suffering friend one could yearn for; he was deeply interested in our little affairs *de cœur*, in our student-zanke,—ah, he was young despite his nearly seventy years, and he remained young to his death.

Now, what kept the latter two masters so young, while the first one grew so old? It was their willingness to renounce that tacitly-admitted privilege of old age to *prescribe to youth* how things should be done, instead of merely advising. They both realized the fact that each time has its own spirit; that to share this spirit means to live in that time; and that to retire from it, or oppose it, means death, spiritually first, and literally soon after. They chose the former.

OPPOSITION TO WAGNER.

When Wagner's art began to claim attention, it encountered a perfect cyclone of opposition, a cyclone which did not stop at the art-works, but threatened the master's person as well. His works were not declined by a tacit denial of approval, as was and still is the customary mode of public refusal or discouragement, and as we can see it practiced every season on a considerable number of operas, plays, concertists, etc. No; Wagner's works were vilified, abused, scoffed at in most reprehensible terms; the opponents wished Wagner to be sent to a lunatic asylum, to jail, to the penitentiary, and what-not!

But who were the enemies? They were men whom the French would call "*arrivés*," which means that in one way or another they were safely landed in sinecures, offices, reputations, settled circumstances, *place et idées*. They rummaged what they had learned in thirty to forty years before, and had never understood that a thing need not be bad, just because it is different from precedent. There were, of course, also those who merely joined the chorus of invectives because circumstance had made them dependent upon the good of the leaders of the chorus, and not to join it might—I cannot say: should—have caused the losing of their jobs.

It never occurred to Wagner's enemies that an idea cannot be killed, except by its own progeny, and then

only if the original idea is imperfectly formulated, which, however was not Wagner's case; for he embodied his views and principles in works of such stupendous artistic power, of such philosophical weight, and of such masterly workmanship as to entitle them to a place of honor among the world's most exquisite and enduring spiritual enrichments. His enemies, however, had moved so long in the ruts of conventional traditions that they could not free their minds of pre-conceived requirements, suppositions, and expectations; however unjust and unwarranted they were; and this is an unequivocal symptom of old age, mentally speaking.

WAGNERITES.

Young Germany, however, and the thousands of young foreigners—like myself—who studied in Germany, they embraced Wagner's art with such fervor as to quickly break down the board fence of prejudice, erected and, of course, defended by the old fogies. Ah, it was a great fight! A fight that meant expulsion from a safe position, or from the Royal Institute, with its consequent struggles and misery, to many; a fight which called into action the best that was in a man; a fight for an ideal, then which there is no nobler cause; it was a fight for the rights of the living generation against the, surely not intended, tyranny of the dead! And while the decrepit enemies may have seen nothing but disgrace in their defeat, the younger side of the participants have learned a lasting lesson from their victory. I have remained in more or less close touch with the "crazy fanatics,"—as the old fogies used to call us,—and therefore I speak knowingly when I say that we all learned a great lesson in this fight; a lesson which bore the fruit that, in spite of our enthusiastic love and admiration for Wagner, we did not regard him "as the absolute, irrevocable, and final end of all music"—as Moscheles regarded Beethoven—but that we kept our minds and hearts just as widely open for Brahms, Tschalkowski, Cesar Frank, Richard Strauss, and for the rising generation, among whom I noticed quite a number of "whelps" that had fair to convince us some day that they were "like-whelps."

Truth is but one, but its expressions are many. The more of these expressions you grasp, the nearer you come to Truth. If you wish to avoid the gravest of all mistakes in this matter, the one most pregnant with disastrous results, you must not judge a new thought from the standpoint of your own material interest; rather try to reconcile your material interest with the new thought, for this will keep you young! In facing a new art-work do not expect it to tell you the story which you know already, or which you believe to surmise, or which you should like to hear; but try to get *en rapport* with the artist, to understand what he wishes to convey to you. It will be better than what you expected, in most cases. If he tells his story well, he is a master! But if you think that he did not—the fault may not be his. It may be that his new way of telling it bewildered you, and that you may need a repetition or two before you understand it. Remember that the best things of life never find themselves at you, but that you must woo and win them.

And now—God speed your way into Wagner's art! Just keep in mind that this master's name is Wagner, not Beethoven! Do not express your opinion before having reflected that the world, your whole contemporary world, has judged. This need not intimidate your judgment any more than it did Wagner's own; but it must govern your mode of forming an opinion, as it did his, and that of all truthful and sincere people. How I envy you, those who face Wagner's works of the first time! To be sure, they have not paled on me; but the thrill of delicious rapture which the first touch imparts is something which, in all substantial things, must give way to a more earnest and penetrating appreciation. Still—I envy you, I covet this delirium! Whenever I hear one of his works after a pause of a few seasons, I experience a pretty fair echo of this condition, and hence I know that this thrill of joy, of intoxicating exuberance—or as I said: this delirium of rapture—is well worth the envy of an appreciator.

WAGNER FANTASIE
ON POPULAR MELODIES FROM HIS OPERAS.

Moderato religioso. (Tannhäuser.)

arr. by H. ENGELMANN.

(Flying Dutchman.)

p

dim.

p

mf

p

mf

p

(Lohengrin.)

Tempo di Marcia.

pp

mf

molto rit.

Lento grave. (Rienzi.)

cresc.

rit.

Allegro. (Meistersinger.)

p

4. Moderato. (Prize Song.)

4. Moderato. (Prize Song.)

p *mf*

cresc. *dim.*

Maestoso. (Wotan-Motif. Walküre.)

Maestoso. (Wotan-Motif. Walküre.)

rit. *ff marcato*

Tempo di Marcia. (Rienzi.)

Tempo di Marcia. (Rienzi.)

f

FINALE.

FINALE.

sost. *stretto* *ff*

Nº 3304

Vienna Waltz.

Valse Viennoise.

Tempo di Valse.

LUDWIG SCHYTTÉ, Op. 121, No. 1.

Tempo di Valse.

mf

rit. *a tempo* *Cantabile* *dolce*

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Musical score for page 6, measures 1-12. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with chords and a melody with various ornaments and dynamics.

Dynamics and markings include: *p scherz.*, *cresc.*, *rit.*, *mf*, *a tempo*, *For Fine only*, *fatringendo*, *fo*, and *pina.*

Musical score for page 7, measures 1-12. The score continues from page 6, featuring a piano accompaniment and a melody with first and second endings.

Dynamics and markings include: *cresc.*, *rit.*, *a tempo*, and *D.S.*

Nº 3327 "O THOU SUBLIME,
SWEET EVENING STAR!"

(FROM TANNHÄUSER.)

R. WAGNER.

arr. by Preston Ware Orem.

Moderato cantabile. **SECONDO.**

Nº 3327 "O THOU SUBLIME,
SWEET EVENING STAR!"

(FROM TANNHÄUSER.)

R. WAGNER.

arr. by Preston Ware Orem

Moderato cantabile. **PRIMO.**

SECONDO.

p un poco rit. *pp* *più rit. poco cresc.*

pp *a tempo*

mf

molto rit. *pp* *ppp*

PRIMO.

p un poco rit. *pp* *più rit. poco cresc.*

pp *a tempo* *p*

mf

pp molto rit.

SPINNING SONG

FROM

"The Flying Dutchman."

*Edited by
Preston Ware Orem.*

RICHARD WAGNER.

arr. by FR.SPINDLER, Op. 122, No. 1.

Allegretto moderato. M.M. ♩ : 92 - 104

pp r.h.

Melodia marcato

This page of musical notation is for a piano piece, likely a study or a short composition. It features a complex arrangement of chords and melodic lines across multiple systems. The notation includes various dynamics (p, f, pp, mf), articulation (accents, slurs), and performance instructions (cresc., dim., a tempo, un poco rit.). The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a final chord and a fermata.

Musical score for page 14, measures 1-12. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The piece concludes with a 2nd time to CODA.

2^d time to CODA

Musical score for page 15, measures 1-12. The score continues from page 14. It includes a CODA section. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). The piece concludes with a 2nd time to CODA.

CODA.

THE DAISY. MAASSLIEBCHEN.

ELISE ZERNICKOW, Op. 13.

Vivace. M.M. $\text{♩} = 116$

VALE HUNORISTIQUE.

LEON RINGUET.

Allegretto.

mf

f poco rit

mf a tempo

Fine.

p

f

p piu animato

f

poco rit

p a tempo

f

p

Musical score for the left page of "The Little Archers". The score is written for piano in 4/4 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo), as well as tempo markings like *p più animato* and *poco rit.* The piece concludes with a *D.C.* (Da Capo) instruction.

THE LITTLE ARCHERS.

LES PETITS ARCHERS.

MARCH.

Tempo di Marcia. M.M. $\text{♩} = 116$.

JULIEN TRILL.

Musical score for the right page of "The Little Archers". The score continues from the left page, maintaining the same key signature and tempo. It includes dynamic markings such as *f*, *ff*, *ral.* (rallentando), *p a tempo leggiero*, and *p*. The piece ends with a *D.C.* instruction.

Musical score for page 22, featuring piano and vocal parts. The score includes various dynamics such as *f*, *dim.*, *p*, *cresc.*, *f*, *ff*, and *Fine.*. It also includes markings like *TRIO*, *f marziale*, and *ff D. S.*. The music is written in 4/4 time and includes a key signature of one sharp (F#).

No 3282

"ONLY FORGET!"

 WORDS BY
DERRICK WOODVILLE.

 MUSIC BY
GIUSEPPE VILLA.

Allegro moderato.

Musical score for page 23, featuring piano and vocal parts. The score includes dynamics such as *ff* and *raill.*. It is written in 4/4 time and includes a key signature of one sharp (F#).

Andante mosso.

Musical score for page 23, featuring piano and vocal parts. The score includes dynamics such as *p*. It is written in 4/4 time and includes a key signature of one sharp (F#).

1. I hear the stream-let rip - ple, The
 2. We part - ed, dear, in sor - row, The

Musical score for page 23, featuring piano and vocal parts. The score includes lyrics: "mill - wheel turn - ing slow. And it brings to my re - night be - side the mill; I deemed I could for". It is written in 4/4 time and includes a key signature of one sharp (F#).

mem-brance, The days of long a-go. 'Twas
get thee, But I must love thee, still. I

here, when twi-light gath-er'd, We walk'd, my love and I; 'Twas
lis-ten for thy foot-steps, A-long the path a-gain. I

here, that, bro-ken heart-ed, We sad-ly said "Good-bye." O
wait to greet thee, dar-ling, But on-ly wait in vain. *rall.*
rall. colla voce

Moderato, con passione
love of my life! My heart longs for thee, Come back, as of

old, Sweet love to me; A-part from thee, I

would not live; On-ly for-get, dear, On-ly for-give. *1st Verse*
D.C. *ff colla voce* *D.C.*

give! On-ly for-get, dear, *2nd Verse*
f a tempo *dim.* *pp* *p*

On-ly for-give! For-get! For-give! *rall.* *pp* *ppp*

THE HEAVENLY SONG.

CLAUDE LYTTLETON.

HAMILTON GRAY.

Andante maestoso.

1. 'Twas on a sum-mes evn-ing I heard a song so fair, It
gain the mu-sic of that song, Fell on my list'n-ing ear, The

float-ed thro' the still-ness, And came, I know not where; It seem'd as tho' the singer Was
great ma-jes-tic har-monies Peal'd forth in tones so clear: A - gain I wonder'd at the strain That

ritard. molto

sing-ing but to me, The grand and wondrous mel-o-dy Of im-mor-tal-i-ty.
haunt-ed ev-ry dream, And long'd the sing-er's face to see, Be-yond the star-ry gleam.

colla voce

a tempo

Glo - ry to God in the high - est, Swell forth the grand re -

a tempo

frain; Praise Him who brings you sal - va - tion,

grandioso

allarg.

Hail Him who comes to reign.

a tempo

colla voce

f

p

p

Andantino.

e'en as I mus'd, the vis - ion Of an-gels seem'd to rise Be -

fore my rap-tur'd sens-es Be-fore my long-ing eyes; The harps of the heav'n-ly

min-strels Re-sound-ed thro' the night, And then I knew the

song di-vine Came down from the City of Light. Glo-ry to God in the

high-est, Swell forth the grand re-frain,

Praise Him who brings you sal-va-tion, Hail Him who comes to reign.

a tempo

allegro

accel.

cresc. ed accel.

ritard

Tempo I

colla voce

Grandioso

rall.

allarg.

a tempo

OUTLINE SKETCH OF WAGNER'S WORKS.....

By F. S. LAW.

The first two operas which Wagner wrote—"THE FAIRIES" and "THE LOVE-VETO"—can be dismissed with short shrift as being what he called youthful sins. The first was never produced during his life-time, and the second survived only one performance, at Magdeburg, in 1836. They showed no particular originality, but were largely echoes of the prevailing taste of the day.

"RIENZI" was modeled after the grandiose style of Spontini and Meyerbeer, and shows but few traces of the future Wagner. The story is taken from Bulwer's novel of the same name. Rienzi's sister, Irene, who is betrothed to Adriano, is victim to an attempted abduction by Orsini, a dissolute Roman noble. Rienzi seeks revenge by raising an insurrection against the nobles, and for a time is successful. His followers finally turn against him; they set fire to Rome, and Rienzi, with Irene and Adriano, perishes in the flames.

"THE FLYING DUTCHMAN" ("Der Fliegende Holländer") was inspired by a stormy passage over the North Sea on Wagner's journey to England in 1839. For blasphemy the Dutch captain, Vanderdecken, is condemned to cruise until he find a woman who shall prove true to him through every trial. In Senta, daughter of the Norwegian sea-captain, Daland, he believes that he has found the object of his quest. Full of sympathy for his unhappy fate, she pledges herself to him unreservedly and renounces her former lover, Erik, in an interview which the Dutchman sees from a distance and misunderstands. Believing she means to abandon him for Erik, he sets off to sea, heedless of Senta's entreaties. Determined to prove her devotion, she leaps into the sea; the vessel crumbles and disappears, while the glorified forms of the lovers are seen transfigured in the clouds.

"TANNHAUSER" opens with a scene in the Venusberg, the subterranean abode of Venus, the heathen Goddess of Love. Tannhäuser, a knight of Thuringia, is for a time, a willing captive to her charms. He finally breaks her power, reaches the outer world, and finds his way to the tournament of minstrels at the Wartburg. There he is welcomed by the Landgrave and his niece Elizabeth, who has long felt a tender regard for Tannhäuser. Carried away by the excitement of the tournament, he audaciously sings the praise of Venus and acknowledges having been her lover in the Venusberg. He is only saved from instant death at the hands of the outraged knights by the prayers of Elizabeth. He is persuaded to make a pilgrimage to Rome and implore pardon from the Holy Father. Six months later he returns, haggard and worn; absolution has been denied and he has resolved to seek refuge with Venus. His friend Wolfram points to the funeral procession of Elizabeth, who has died while praying for him. Overcome with remorse and crying for pardon, he sinks dead at the side of her bier.

"LOHENGRIN." Lohengrin, a knight of the Holy Grail, appears in a boat drawn by a swan. He comes for the purpose of defending Elsa, Princess of Brabant, from the charge made by Frederick of Telramund and his wife, Ortrude, that Elsa has murdered her young brother, heir to the kingdom. He defeats Frederick in combat and marries Elsa, first exacting from her a promise never to ask his name nor whence he comes. This promise she fails to keep, and the swan reap-

pears to bear him away. After disclosing his name and mission to the whole court assembled, he leaves, first changing the swan into the young prince, who had been thus transformed by the sorcery of Ortrude.

"TRISTAN UND ISOLDE" tells the story of Tristan of Brittany, who has been sent to Ireland to bring Isolde, the Irish princess, as bride to his uncle, old King Mark, of Cornwall. Isolde is constrained to yield from reasons of state. Tristan has killed her betrothed, Morold, and for revenge she commands her maid, Brangene, to prepare a poisoned draught, of which she drinks after he has partaken. Brangene, however, instead of poison has mingled a love-potion which makes them lovers. Through the treachery of a false friend, Melot, their secret is disclosed to the king. Tristan, overcome by remorse, allows Melot to deal him a murderous blow, from which he finally dies, but not before he has been home to his home in Brittany by his faithful servant, Kurwenal. There Isolde finds him, and expires over his dead body.

"DIE MEISTERSINGER" is an exception to most of Wagner's operas in not being founded upon a legend or myth. The scene is laid in Nuremberg during the sixteenth century. Walter von Stolzing, a youth of noble birth, is in love with Eva, daughter of the rich goldsmith, Pogner, who is an enthusiastic member of the guild of master-singers. A competition of singers is to be held the next day, St. John's Day, and Pogner announces that his daughter's hand shall be awarded the successful competitor. Walter applies for admission into the guild and is examined by his rival, Beckmesser, but fails on account of his ignorance of the technical rules of versification. Hans Sachs, the cobbler-poet, feels kindly toward Walter and takes him into his house and instructs him in the laws of poetical art. The song which Walter writes is left on the table; Beckmesser enters and possesses himself of it, thinking that it has been written by Sachs. He attempts to sing it at the competition, but fails lamentably and is hooded from the place, leaving Walter the victor.

"THE RING OF THE NIBELUNGS" is a cycle of four music-dramas based upon Germanic and Scandinavian legends which relate to prehistoric periods.

"DAS RHEINGOLD" shows the three Rhine nymphs, faithful to the command of their master, the god Wotan, guarding the gold at the bottom of the Rhine. A ring forged from this magic gold confers absolute power on its possessor, but it can only be secured by one who is willing to renounce love for power. The dwarf, Alberich, a Nibelung, makes this renunciation and seizes the gold in spite of the efforts of its guardians. Wotan has commanded the giants, Fafner and Fasolt, to build him a palace, Walhalla, promising, as reward, the beautiful Freia, Goddess of Love and Beauty, a promise which he has no intention of fulfilling. The giants at first insist upon the reward promised, but, vexed by the cunning fire-god Loge, agree to give up Freia for the treasure demanded by Alberich, who, in virtue of his magic ring, has made vassals of his brother Nibelungs. Wotan and Loge descend to his retreat (Nibelheim) below the earth, and by trickery dispossess him of the ring. They thus become masters of his treasures, including the ring and a tarnhelm (magic helmet) which allows its wearer to become invisible or to assume any shape he chooses. Al-

berich, goaded to madness, puts a curse on the ring, declaring it will bring death to him who owns it. Wotan intends keeping the ring, but is forced to yield it up to the giants, who, in turn, fight for its possession and Fafner slays Fasolt.

"DIE WALKYRIE" ("The Valkyries") relates the story of Wotan's two children by an earthly mother, Siegmund and Sieglinde. The brother and sister are twins, but have been separated since birth and know nothing of each other until they meet by chance in Sieglinde's home, where she leads an unhappy life with a brutal husband, Hunding. At her marriage Wotan appeared and thrust a sword into the huge ash-tree which stands in the center of her dwelling, saying that it would bring victory to the man who should be strong enough to withdraw it. Siegmund is a fugitive and unarmed; threatened by Hunding, he releases the sword with a mighty effort and fights with Sieglinde. Fricka, Wotan's wife and the Goddess of Marriage, is outraged at this violation of marriage vows, and forces Wotan to withdraw his protection from Siegmund. Brinnhilde, the Valkyrie, touched by pity, endeavors to save Siegmund, but fails: Wotan suddenly appears, breaks the hero's sword by a touch of his spear, and Siegmund falls in an easy prey to Hunding. As punishment for Brinnhilde's disobedience, Wotan casts her into a deep sleep, but for a partial protection, surrounds the place of her slumber with inextinguishable flames, so that none but a hero may dare approach her.

"SIEGFRIED" opens with a scene in the cave where Mime, the dwarf, brother of Alberich, has brought up the young Siegfried, son of Siegmund and Sieglinde. Siegfried succeeds in forging together the fragments of his father's sword and with it kills Fafner, who has taken the form of a dragon, and takes possession of the ring and the tarnhelm, though ignorant of their value. In the conflict a drop of the dragon's blood falls burning hot on his finger. He involuntarily puts it in his mouth and the taste of the blood gives him knowledge of bird speech. Listening to a bird, he hears a song telling of a beautiful woman asleep on the mountain surrounded by fire. He follows the bird as it flutters away and is guided to Brinnhilde's rock, passes triumphantly through the flames, and awakes her with a kiss.

"DIE GOTTERDAEMERUNG" ("The Twilight of the Gods") shows Siegfried, who has left Brinnhilde for a time, journeying in search of adventure. On the shores of the Rhine in the palace of the Gildenhörs, he meets Gunther, his sister Gutrune, and their half-brother, Hagen. Gutrune serves Siegfried with a drink which causes him to forget Brinnhilde and fall in love with her. They then tell him the story of Brinnhilde on the cliff surrounded by flames, and he volunteers to find her and bring her as a bride to Gunther. This he does, assuming Gunther's form through the power of the tarnhelm. Brinnhilde, desolate at his seeming treachery, conspires with Hagen and Hagen to kill Siegfried. Hagen, whose object is to gain possession of the ring, stabs him in the back, and in death the memory of Brinnhilde returns to him. She then realizes that she has been deceived and immolates herself on Siegfried's funeral pyre, first throwing the fatal ring into the Rhine, thus restoring it to the Rhine nymphs. The flames of the pyre mount to Walhalla; it is consumed and the gods are destroyed.

"PARSIFAL." Wagner's swan-song is closely allied to "Lohengrin," since Parsifal is Lohengrin's father. We find the knights of the Holy Grail in deep distress. Their head, Amfortas, is suffering from a grievous wound inflicted by the magician Klingsor, who tempted him, through the enchanter's power, to a momentary forgetfulness of his duty. This wound can only be healed by one who is guileless and pure in heart and body. Such a one Parsifal proves to be. He withstands the temptation to which Amfortas succumbed, spurns Klingsor, and regains from Klingsor the sacred spear with which Amfortas was wounded. A touch of the spear on Amfortas's sin-bitten foot, while Klingsor flies repentant at Parsifal's feet,

By W. J. HENDERSON.

Who is it that finds himself unable to appreciate or to comprehend the works of Wagner? Invariably the person who has gone to the opera-house for twenty

The fathers and mothers of these same young women think their daughters are mnisically eccentric, or they are laboring under the fond delusion that the dear children will some day recover from this "Wagner craze." The good fathers do not to this day see any dramatic absurdities in "Lucia," for they have never

We speak of the Greek drama, the English, the French, the Spanish drama, and with these names indicate, not only the nationality of the author, but a definite, dramatic form by which each is distinguished. Henceforward we may fairly speak of the German drama; it is that which Wagner taught it has proceeded out of the German spirit, and has taken form in the immortal creations of a German poet wedded to music.—H. S. Chamberlain.

By H. A. CLARKE, MUS. DOC.

LIMITATIONS OF MUSIC.

this deliberation; hence in its "totality" it is found necessary to make large demands on memory and anticipation, and has restricted the number of its themes—or parts—so as not to overtax memory—and to arrange their sequence so as not to disappoint anticipation. Of course, there may be people—dozens—are-to-whom the panorama will give more pleasure than the most perfect specimen of the painter's "Continuous melody" may have some qualities that make it valuable; but these qualities, whatever they may be, are not musical, or, if they are, it is only in the sense that Walt Whitman's writings are poetry; that is, the ore is there, but it awaits the smelting and refining processes and the craft that can improve it with beautiful forms.

Much has been said and written about the Wagnerian opera being a fusing together of the three arts of poetry, painting, and music, which, like many chemical compounds, "exhibits" qualities that cannot be found in the elements. It may be safely asserted that in such a combination, all the component arts are bound to suffer; that is, the highest qualities any art can exhibit are only possible when it alone claims the attention. The arts are impervious mistresses who brook no divided allegiance. The conditions of the

AN ESTHETIC ERROR

It cannot too often be insisted on that no good work was ever wrought as the result of a theoretical discussion of art. Great art-works justify themselves and are very costly. The theories get themselves

less as to theories of the...

After all that may be said or written, the fact remains that to many this art-form devised by Wagner is full of meaning, and that it marks a distinct advance in the art of, at least, dramatic music. Those of us who are here fifty years from now will be in a much better position to judge than we, for "Time is the old justice that tries all offenders." He takes long while to make his decisions, but, when made, there is never any appeal from them.

THE TRUE SPIRIT IN ADVANCED STUDY

BY HENRY C. LAKE

Every student knows the saying "Art is long, but life is short," and yet the majority expect to know all that there is in a very few years.

The newly arrived student generally receives the suggestion that there is anything of an elementary nature for him to learn. He wants his teacher to teach him certain things which he himself has not been able to learn like to know, and cannot explain. His explanation, "I want to reach those little things—the 'points'—he must begin to relay his foundation," is intensely mortified. Sometimes he leaves the teacher abruptly and goes in search of one who can teach him for him than for a new pupil, or even to gain to use diplomacy and to get the advice of his group. He groups the idea that he is simply entering upon a phase of his career, and decides to take advantage of all that he can see and hear. He will soon realize that he has much to learn, and that, while he is learning, it is important to him that he should be able to do it. He is dependent upon as much upon what he can do as upon what he can hear and in concert-

Woman's Work in Music.

Edited by FANNY MORRIS SMITH.

A NEW FIELD FOR CLUB-WORK.

It is a notable thing that the club-work wherefrom the greatest results might be expected has been left absolutely untouched. Perhaps, then, a suggestion will be timely, at any rate, the following will be worthy of thought.

No more interesting musical study is before those interested in this art than childhood and its musical treatment. The past has done little for children, as the atrocities of child-instruction have been gross and unpardonable. Thanks to some interested and interesting women, this phase is being altered, and the education of children is being made reasonable, enjoyable, and intelligent. When this shall have become general, and the teacher who "does not know much, but is good enough for a beginner" shall have been wiped out, music throughout this great, broad land will be on a very much more elevated plane.

Children are much more interested in details if these details are made interesting to them than people believe, and it is very certain that a line of club-work could be established for children, ranging in years from ten to sixteen, that would fill the great need now exists. Teachers cannot go into small details such as the lives of the composers and their eras, nor do they think of going into form, construction, etc., of a composition with children, yet all this would add a hundredfold to their interest in study, and it would make more intelligent learners of them from the start. Say a club were in existence for the purpose of interesting young students in music, the plan might be to select Schumann, because, in the first place, he has done such exquisite work for children; the story of his life and works might be run over in a very light, airy way, avoiding wordings. Children detect words that mean nothing; every word must tell them something or they tire, and anything will take their interest from what you are trying to tell them. If, on the other hand, it is put into such short sentences and terse facts that they could turn around and tell the story again, be sure that your tale is not told in vain.

On the musical side, it might be stated that only the best and most interesting players or singers should be permitted to demonstrate to the children, and the work should be done with extraordinary care, never forgetting that you are before those children as an example. Discuss melody, themes, form, and play the motives, interesting them in this manner and preparing them to hear the selections intelligently. Select some of the children's works, including the "Merry Farmer"; on this program you might also place "Warum" and "Vogel als Prophet." A few vocal numbers might include "Der Nussbaum," "Schneeglocken," "Als Allen Märgen," telling in simple story the words and explaining the union between words and music. The "Two Grenadiers" could also be used to good advantage. "A Holiday on the Rhine" would give scope for a most interesting story, and is very simple in melody.

Before such a club is the only place where a child pianist, a so-called prodigy, might appear with fitness, as it always encourages children to hear other children who are very good. The prodigy has no other place in the musical world except with its teacher.

A word of warning must here be added against the appearance of the children's club members, as there exists no jealousy in the world so great as that between mothers of children who are studying music. If this sentiment were to end here, it would be bad enough,

but it does not; it is passed directly to the child, who carries it through life, and, even if he become great in every other way, that seed of jealousy implanted by his mother will keep him and all who come in contact with him uncomfortable and unhappy.

With this feature eliminated and none of the show element in the club-work, there is no reason why clubs for the benefit of the young should not meet with great favor and success.

WHAT CLUBS HAVE DONE FOR WOMEN.

When women band together for work in the present era they work. This statement may seem unnecessary, but in truth it is not long since the mere fact of a renunciation of women meant little more than a gathering the principal outcome of which was gossip. But the club has brought women face to face with problems which require thought and study to solve, and what is more natural than that women should rise equal to the occasion and not only accomplish what is expected of her, but far exceed the greatest expectations, for women do one of two things invariably. They let things absolutely and severely alone, manifesting an utter disregard for any part or parcel of that with which they do not care to affiliate, or they take hold of it, lending all their forces—physical, mental, and moral—to push it to a successful issue.

Club work tends to make women methodical in their work. In the first place it gives them a definite object to work for, and, as results must be shown, it stimulates them to give the best side of their thoughts and natures as well. That it gives them breadth is also unquestionable, for not alone are they compelled to hear all sides, but the self-restraint and mastery is excellent discipline for women, who usually have their own way in and about their homes. Women cannot undergo this discipline without becoming better for it, and, if one might desire a higher and greater education than a close study of life and its ethics, it would be found in the club, where one must hear all sides of a question, where the judgment is called into play, where the object is greater than the individual, where the work is the first consideration, and where one woman's suggestion is as good as another's and must stand or fall by action of the majority. This is, of course, providing the club works seriously and honestly, that it be not divided into factions the one of which will attempt to defeat anything that the other presents. That this sort of thing has no place in the great machinery is not necessary to state. It exists, we all know it exists; but it will die out, it must, or the club will die and another, a better one, will take its place.

A club must exist but for one object, and that the betterment of its cause. There can be no success with divided interests, and whereas motives are not always apparent, if self-aggrandizement instead of benefit to the object be uppermost in the minds of even some of the active members of a club, it is doomed, and it is working a steady injury to the highest and best results. Properly organized, there is no possibility of anything being of as great a benefit to music as clubs. They need not all be on the same lines.

Clubs may deal with musical matters in hundreds of ways that will carry more benefit than simply an educational program with its paper and illustrations. It is for the club to look into school work, into methods of instruction, into music among the poorer classes, into the betterment of the class of music which comes

into the home, into a more general distribution of musical reading matter, into musical history, into music for children; in fact, the work standing ready to be undertaken is of almost infinite dimensions and it will all be done sooner or later, for the club has come to stay and it is looking for new fields all the time.

WAGNER STUDY FOR CLUBS.

WHAT DOES Wagner mean to those living outside of the great musical centers, where orchestras are not available and where Wagnerian opera is not possible? It would seem as though Wagner had been more than a composer or a musical playwright, because he has done more than write for those who would hear his music presented in the manner in which it must be done to present his ideas and ideals to the world. One might say, indeed, that he who has not heard a masterful interpretation of Wagner's great works has missed much; yet one hearing is of little value, and is not, in fact, enough to even reveal Wagner in the slightest degree.

INFLUENCE OF WAGNER.

But Wagner reveals himself in the era; the coloring of the entire modern school is a revelation of one of the most powerful and most dramatic temperaments that the musical world has ever known in creative work. It is a serious question with many as to what is really the devotion to Wagner, because it is impossible (nothing is more so) to admire without understanding, it is impossible to understand without long and intimate acquaintance, which does not and cannot come of cursory study.

To the layman Wagner is replete with long and uninteresting recitatives, he is musically wordy and heavy, dull and tiresome. There are, to him, bursts of melody, and climaxes that are stirring; yet so fatigued is he from page after page of words that he has no enthusiasm left with which to admire the melodies or the climaxes. But for him Wagner has made the same condition that he has for the real musician who understands him. Wagner thinks him to be full him with strange and indefinable emotions. He may not get this in Wagner, but he gets it through the other composers who cannot evade or avoid the influence. Call it *zeitgeist* (spirit of the times) or whatever you will, it is still Wagner seething through their minds, through their blood, just as Beethoven did through his, even unto today.

Wagner himself was the culmination and the emanation of a dramatic period. It was time for this to come, and it made itself manifest in others of that time, such as Berlioz and Liszt, to say nothing of the dramatic literature. But Wagner was not alone powerful enough to give expression to this fire, this genius, but even to make an epoch and one wherein his influence could not be hidden or covered up. In this Wagner is relentless. Who drinks from his cup must acknowledge where he drank his inspiration. For the mark is indelible, and no embellishment, no reconstruction known will hide it. Whether in orchestra or in opera of the uttermost, that is to say, of the present day—Wagner is there, from the coloring and the instrumentation of the orchestra to the recitative of the opera, and who can say that this is not more enjoyable and more artistic than the set, stiff forms of arias, duets, trios, etc. So that whether he be the heart of the great music centers, where the orchestra and the opera stage present the incomparable music-dramas or in the hamlet far removed from these pleasures, the spirit of Wagner pervades. Not alone as musician must Wagner stand unique in the world of art, but as dramatist, *literateur*, philosopher, and critic.

WAGNER'S HIGH IDEALS.

From his works it were hard to study the life of this great genius, because, in the first place, one must not confuse his own ideals and thoughts with the myths of Teutonic and Icelandic lore from which he has drawn so much of his inspiration. The types are so far removed from the modern thought, the customs,

morals; the laws by which they prosper or perish are so vitally opposed to what we, who live in the confusion of lines laid down by society and law, can comprehend, that we are prone to misunderstand the thought of the creator whose greatest offense to society, after all, is a beautiful adherence to what he considered necessary for truthful representation of his subjects, these subjects being symbols of primal forces.

There is no doubt that Wagner held woman's love at its highest value; this is shown throughout his works. Both Senta and Elizabeth feel their lovers from impending doom, and both die in their endeavors. The beauty of Elsa's nature is unquestionable, the "Nibelungen Ring" is a culmination of this character in his work, and it is a fact that those of his feminine types who are pictured as good women are idealized to the greatest extent, and their treatment shows the tender appreciation in which Wagner held them. It must not be supposed that Wagner never saw satisfactory results from his labors. He certainly knew poverty in its most severe form. His outpourings of sorrow, of pain, of grief, of disappointments were not drawn from books or from imagination, but from his own sufferings, which were shared by his wife and a small Newfoundland dog. But he also lived to see the Bayreuth theater dedicated to his work, and more than this no man has achieved.

RICH FIELD FOR CLUB-WORK.

There are few composers who offer such rich fields for work in clubs as does Wagner, especially if the true object is study and improvement. One trouble, however, with many clubs is that they cater too much to the associate membership and plan to present entertaining programs rather than educational ones. A program, however, should be presented in such a way that it is entertaining from its very value as educational, and the best result that a club can achieve is the fact that its members are trained to such a point that the educational is more to their desire than mere amusement. Much responsibility, of course, devolves upon the program committee, and frequently it is hampered by the financial end and by the inability of members to perform their part.

In a Wagner study too much care cannot be given to the representation of his works, as they are presented upon the facility with which they are everything to the hearer. Much care should be exercised in selections, as it is to be borne in mind that brilliant arrangements—such as Liszt has given the world—are not truly representative of Wagner; in fact, no piano arrangements, especially in solo form, can give an adequate idea of these works, which have all been written in the largest, broadest form. There are some arrangements for four hands and especially for eight hands (two pianos) that could be used with advantage. A valuable number in a Wagner study would be a sonata which is in existence. It is one of Wagner's very early works, and nothing could be more commendable than the simplicity and naivete of this composition.

In preparing a program of this sort the paper should be divided among several, as it entails so many sides that it is impossible for one to give it in an interesting manner, as Wagner, the man, is vast enough, to say the least, of his works, which, after all, are the first consideration. If it be possible to divide a man's work from his life and the surroundings which lent their color and really formed his thought.

It will be a pleasant and instructive task to select one of the operas and with the story to give piano illustrations of the *leit-motives* and the construction. With the assistance of a few harpists those selections are well known might be given, for there are a few which are melodious and simple enough to be given without an orchestra such as "O, Thou Sublime, Sweet, Evening Star" for soprano, Elizabeth's "Prayer," "Dich Theure Halle," "The Dream," and "Träume," which belongs to a set of songs not operatic, could be given with satisfactory results, if the demonstrators are capable of presenting them well.

For this or all other such difficult work it is again necessary to insist that this be not done in a desultory

THE ETUDE

way, but that proper professional talent be engaged and paid to do it. The best results for an art can never come until it is realized that money must be paid for education, and if this is to be educational it must be paid for. What possible benefit or pleasure can be derived from hearing such a program given by incapable club-members, just because they are club-members, is not by any means apparent. This by no means is intended to convey the idea that a Lehmann or a de Bock must be engaged. There are quite a number of teachers who are fully capable of giving such selections with intelligence and who would be glad to do it, especially if they were broadminded enough to realize the benefits to accrue to the entire musical conditions from club-work in such serious and honest directions. If a Wagner program were prepared for the public entertainment it might be the easiest way from the financial side, as clubs usually engage artists for this meeting when they cannot for any other, and a Wagner program ought to be attractive enough to satisfy associate members and the public, if the public be admitted.

The following may serve as a sample program:

Paper on Wagner.
Overture to "Tannhäuser" (four or eight hands).
"Dich Theure Halle," from "Tannhäuser" (dramatic soprano solo).
Paper on "Tannhäuser."
"O, Thou Sublime, Sweet, Evening Star" (baritone solo or Liszt's piano arrangement).
"Ride of the Valkyries" (four or eight hands).
Or:
Overture to "Tannhäuser" (four or eight hands).
Paper on Wagner.
"Pride Song" from "Mastersingers" (arranged for violin and piano by Wilhelm).
Sonata by Wagner.
"Träume" (soprano or contralto solo).
"Lohengrin," "Prelude" to third act (four or eight hands).
"Dich Theure Halle" (dramatic soprano).

The rapidly approaching Christmas-light warns us of time's flight, and ere many months the second biennial meeting of the N. F. M. C. will be in session in Cleveland, the guest of the famous Fortnightly Musical Club.

Plans are being perfected and committees have been appointed. Clubs desiring representation may indicate by corresponding with their nearest sectional vice-president, whose name is given in the following list of the national officers; also the officers and committees of the Local Biennial Board of Cleveland:

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Vocal Department

Conducted by
H. W. GREENE

MUCH has been said of RICHARD WAGNER. Richard Wagner, and his influence upon the voice as one of his vehicles for effect. Authorities at first differed most widely, one group maintaining that his demands were excessive, incompatible with Nature, destructive, and utterly selfish, since vocal limitations were ignored; in short, voices were only worthy of being sacrificed on the altar of his unrestrained ambition or to lend brilliancy to ideals of his imagination. Others were equally insistent that the great master understood the voice, that a perfect balance between it and the orchestra, as he conceived its purpose, had never been violated.

It is to the greater glory of Wagner that after a quarter of a century the first group have considerably modified their position, and the general or unbiased opinion is, that, while great nobility of tone as well as wide margins of endurance are required, they are strictly consistent with possible vocal equipment, and the prejudice and error has been the result of so many ignoring the necessity for that equipment.

In the opinion of the writer, Richard Wagner has left an indelible impression upon the vocal art, and in the right direction. He has greatly dignified it as a calling, repudiated the too common idea of its superficiality, and established a clear division in the ranks of singers, relegating to smaller houses and lighter roles, those who were delicate in purpose, physique, and intelligence, and giving employment to those of broader scope.

This, in itself, is no insignificant item to be placed to the credit of a single composer. When, however, this is said, it but dimly suggests the influence of the man; beyond the realm of the technical we are to look for the real effect of the master's power. The singer ceases to become an automaton, and is roused to intellectual effort of a high order. The truly dramatic, as differentiated from the highly dramatic, is sought after. Balance of power is opposed to power, emotional intensity is elevated to a plane of artistic sincerity, and thus on through the varying phases of art effort do we find the superlative giving way to the substantial and legitimate demands of an entirely worthy profession.

The young woman who aspires to grand opera can no longer fancy that a pretty figure and flexible voice will open the path to a complete career. She realizes that to complete she must include in her repertory roles that have tested the most brilliant minds and the stoutest endurance. She not unwise shrinks from the severe regime, and selects a less trying sphere. Thus does the art, in its modern aspect, testify to the stupendous force of this man. If only a single phase of his wide display of gifts is so marked in results, what must we allow for the entire circle of influence which has radiated from the genius of Richard Wagner?

AMONG the replies to my REPERTORY. III. invitation to send in favorite repertory numbers, the following have been selected as suggestive. It is by no means to be supposed that we have here a narrow selection; the full force of its importance will develop as we proceed.

E. G. H. mentions, first, "O Divine Redeemer" (Gounod), "A Dream of Paradise" (Gray), and the writer, with but scant allusion to the construction or treatment of the compositions, beyond calling them beautiful, says that "they are a constant inspiration to better and nobler living"—a worthy reason for en-

joying worthy things, especially in the case of the Gounod number. Parker's "A Gypsy Maiden," and Bohn's "Thine" are quoted as the writer's secular favorites, the former acting, as a spur to vocal effort, the latter elevating one to a conception of climax that can be made almost tragic. We have here, it appears to me, an illustration of either a too exalted view of what might be called rational intensity, or, a serious misapprehension of the term tragedy, for "Thine" is a love-song at best, and aspires to deal with the terrible passion in a spirit of enthusiasm, the act of its being well written to that end is not commented upon. E. G. H. will define more clearly, perhaps, on another occasion.

"Student" selects as a favorite Rubinstein's "Thou Art Like unto a Flower." "The exquisite sweetness of the melody, and beautifully harmonious accompaniment" are given as the reasons why the song holds its place in the writer's regard. While one can but admire unhesitatingly the two facts given as reasons, they are, nevertheless, too superficial, and do not go deeply enough into the subject to give the casual reader a deeper insight into the compositions. The song is much sung and greatly admired. The art that was employed by the composer to give to the delicacy of touch and tenderness that must ever arouse sincere pleasure in the discriminating listener is not included in the writer's reasons.

C. S. selects Nivins' "Rosary," because the words and music are full of sentiment, and it is best suited to her voice, and "Salve Regina," by Buck, because it fills the writer with a desire to be good, and it seems to be an excellent composition—another example of surface effect or mere impressionability. It must be realized that we are aiming to rouse our readers to a different sort of song-study. The proper way to approach a song is in an analytical spirit. That a thing is good or beautiful is sufficient to answer all the requirements of the average singer, but it is not enough for the students, thoughtful, or intelligent singer. The habit of the student and teacher should be so carefully to study a song that the reasons for its existence, as also its effect, are clear; once this habit is formed, much that is accepted as worthy now on the score of its construction, form, or good taste will be found wanting. The art, as well as the artist, suffers by yielding to the handshandings of a plausible melody. While all cannot at first analyze a song or judge surely of its actual merit, still, as in all other branches of the art, much is revealed by persistent search, and the results repay the effort a thousandfold.

"Singer Student" quotes, as a favorite song, Beethoven's "Adeleide," and the reasons given are to follow. While the writer is too verbose, he reveals the true analytical spirit, and presents a sharp contrast in the manner of approaching a composition as compared with those who have been quoted.

When considering the number of truly beautiful, soul-stirring songs that exist, it is obvious that selecting the favorite one is no easy matter. Owing to this fact, I can only mention Beethoven's "Adeleide," opus 48, as one of my many favorites. The reason of selecting it for my subject is the absolute originality of style and conception, its wonderful harmony and beautiful Schumann. It has so much *Jeitself*, as Germans say, of deep, poetical significance, that mere words fail to express it. Its wonderful tones commune of a universal harmony and freedom, remind me of Nature's profundity, awaken my best and noblest sentiments, and arouse love of all mankind and living creatures.

Besides the "divine fire" of its music, the melody, harmony, rhythm, and modulation are so consistent with words, that their meaning is intensified as well as beautified. The musical development is various and complex, but nevertheless forms a unity of effect which offers physical and physical satisfaction. One proof of this may be found in the treatment of modulation. The impulses of wandering from the principal key of E major, returning to it or simply halting upon some double-diminished chord of the seventh, with assistance of certain progression and rhythm, clearly express different moods of rest or unrest. This similarity of mood, and rhythmic satisfaction, must result in a unity which lends a true symmetry to the form of the work.

The melody of this truly musical composition flows smoothly with its subtle thematic development. Following are a few instances of aesthetic conceptions, according to my limited understanding. In the second measure of the vocal part the repetitions of tone A, by belonging to some harmony, seem to give an impression of lingering tenderness or hesitation about revealing the heart's secret. In the sixth measure the last repetition of A, with its harmony of double-diminished chord of the seventh, balances for an instant before taking the next step, and reminds me of a person under great emotional stress, who becomes unconscious of self, yet quickly recovers.

The composer's tendency to place the repetition of a note upon an accented part of its measure, and giving it a foreign harmony, is particularly expressive, because the mood is emphasized and prolonged.

It is distinctly my intention not to present to you singing, or the voice from the pedagogic, or to be more simple, the teacher's side. This article has nothing to say to you of tone-production, registers, or anything that pertains to the voice as a study. For that you have your teacher. This is simply meant to hand the voice from the hearer's standpoint, and to assure that the hearer is more critical than you think. Critical is, perhaps, not the word, for it is a criticism that is not based upon a technical knowledge, nor indeed upon any knowledge, but upon natural sense.

The main motive is an element so prominent, however altered it may be, that special mention is necessary to appreciate this fact. It appears that this motive possesses twofold qualities because it rarely occurs in its entirety. For instance (according to my comprehension), the main motive is present in the third and fourth measures of vocal music, and a distinction is noticeable in its beginning and end. The first part, which is in the third measure, has sufficient force to claim individuality, while the same may be said of the second part, consisting of the notes E, G, F. In order to express myself plainly, I will name the former, the primary, and the latter, the secondary, motive.

The word "Adeleide" is so effectively embellished by different modifications of secondary motives at the first two treatments of the word, that it is not difficult to imagine the "lovely maiden light" through waving and bloomy branches tremble with emotional adoration, then passionate adoration. So, in like manner, each setting of the word may be defined as having a mood peculiar to itself.

At the first two appearances of sentence "Waves are rushing" an effective climax is realized by smooth, powerful modulation, and the figure-work of melody and accompaniment, particularly the latter. It descends in scale-like manner, as modification of primary motive, which is repeated in following measure, at the interval of a fourth and imitates approaching and receding waves. This imitation of waves, besides making the motive very important, augments the great passion of this dramatic climax.

In all other melodic movements commencing with words "Clearly glitter" the music gradually reaches another climax, which, if not so important, is surely as expressive of the desired sentiment. The thematic rising of melodic figure might be interpreted as a mood of joyful love, and by virtue of ending upon a dominant chord, it has the effect of a satisfactory and anticipatory note. After another appearance of this sequence in same mood, the melody moves by degrees to the calando, ending with noble resignation.

Before closing these remarks, it is well to consider the relation of accompaniment to the whole. At first

it merely accompanies the melody with pure, simple tones of its harmony, then a change takes place where the voice first rests; here the accompaniment is somewhat altered and a modification of primary motive is presented. This continues through four measures, the melody replying in modifications of secondary motive and is followed by chords, which contain motive differently modified.

These three moods of accompaniment alternate with different moods until those denunciations, complex triplets appear. Their thematic construction is made complex by peculiar manner of massing the tones; however, there is no incongruity. The theme is heard in the different parts through several derivations of the main motive. This portion of the composition might be understood as the continual yearning of a human heart and the perpetual calling of all Nature for "Adeleide." Thus the accompaniment progresses, ever answering, questioning, anticipating, or repeating the melody, and the effect of the work might be described as the vibrations of a noble heart echoing the vibrations of a wonderful universe.

A PLAIN TALK TO VOCAL STUDENTS.

TO SING is to use the voice in accordance with musical laws. Singing is an art by which thought and feeling are expressed by means of vocalization and articulation. Of course you understand vocalization to mean work of the vowels, and articulation that of the consonants in form of words.

It is distinctly my intention not to present to you singing, or the voice from the pedagogic, or to be more simple, the teacher's side. This article has nothing to say to you of tone-production, registers, or anything that pertains to the voice as a study. For that you have your teacher. This is simply meant to hand the voice from the hearer's standpoint, and to assure that the hearer is more critical than you think. Critical is, perhaps, not the word, for it is a criticism that is not based upon a technical knowledge, nor indeed upon any knowledge, but upon natural sense.

BEAUTY OF VOICE.

Let us speak over the voice as a thing of beauty, for is not beauty a pleasurable thing of which to think—to linger? Is not beauty worth working for? Is it not worth thought and study to achieve beauty? So let us accept, if you please, that beauty is the first element to be desired in a voice.

Now, then, what constitutes beauty? If I were asked for an unbiased expression, I should say that beauty is first, form, and then, as well, I was going to say everything, but perhaps I would better not be so sweeping.

Do I prefer contralto or soprano? Well, for a contralto, I prefer a contralto, and for a soprano, I prefer a soprano, and there is more in that remark than you are aware of. In fact, it might well be said that quality entirely depends upon the development of a voice, leaving the voice where it belongs. There is perhaps no more insurmountable difficulty presented to the teacher than this, leaving out of question the voices ruined by ignorant treatment, that are brought to a teacher, voices shrieking out high notes when they should be singing low notes, have ringing high notes. Strange as it may seem, if these distorted voices be the possession of docile, intelligent beings, there is hope. Sensitive treatment, or, to be more plain, scholarly voice-building, will overcome this, even though the path be dreary and weary and stony.

Now, to return to the first proposition—to be a voice as a thing of beauty. To be beautiful a voice must have quality and it must have its own quality. It is perhaps the standard of beauty that is difficult to establish. Is it that a pupil does not recognize beauty? To the one, beauty means naught save a few coarse high notes, vulgar, indeed—loud, shoddy. To

another, beauty means a sickly, pale, quivering, tearful tone, either of which is equally disagreeable to the hearer.

Let, then, the first step be the mastery of one's own opinions, and we will only deal with the female voices at present. The voices are divided into soprano, mezzo-soprano, and contralto; tenor, baritone, and bass. There are two distinct classes of mezzo-soprano, the one leaning to soprano capable of singing moderately high music at times, the other tending to contralto. Perhaps it would be more intelligible to divide the female voices into contralto, mezzo-contralto, mezzo-soprano, dramatic soprano, and soprano leggiero.

Not only does that seem better, but it seems to correct the first fragment error concerning the voice, and to establish that it is quality, and not range, that makes known to you what your voice is. It is not a question of compass, but of timbre. Many mezzo-sopranos can sing higher notes than many sopranos. But upon the texture of the middle voice the voice must be built, and, whereas it would be a trifle matter for the mezzo to sing a very high note, or very many of them for that matter, it would be a terrible strain upon the voice (and the audience as well) to not forget this) to sing a song which lies in the soprano part of the scale.

If only students could be brought into the realization that a tone or half-tone, or let us say, to use a better phraseology, a sign, or half-sign, makes absolutely no difference in glory as far as high notes are concerned, and so very much throughout the entire song in artistic effect in the matter of the lay of the voice in general, if, in any way, you could be impressed with the absolute truth of this, if you could be made to understand the blind unconsciousness of the voice, the inevitable ruin of your voice and your career would be avoided.

PURPOSE OF STUDY.

Let me talk more intimately to you—there may be some of you to whom the outlay of so much money as a musical education costs is not easy. You may be working hard to save enough for it; if you are not, let some one else may be toiling and economizing and denying him or herself all enjoyments, even necessities, that your beautiful talent may be cultivated, that you may be independent, that you may gain reputation, and that you may be valuable, in turn, to the circle which will surround you as you begin to live your own life.

Others of you are studying for nothing but your own homes and your friends; you are girls who do not expect to use your voices as a means of earning your living, and to you this part of my talk would not need to be addressed. If—yes, there is an if—there would occur the future and see that you always would occupy the positions which you do now. If there were no such occurrences as reverses; if the day would never come when by a Wall Street crash you would find yourself face to face with the problem how to make a living; if, when standing in the presence of this problem, you did not solve it in that most natural way—teach—sing—use the musical education.

RESPONSIBILITY.

Now let me come into the future. You have arrived at that point where the instruction of young voices is in your hands. Do you know what responsibility that means? If you do not; first and foremost let me tell you it means the health of the pupil. There is a straight line between ruined voices and consumption. The throat is a delicate organ and will not stand abuse. It will not stand to be carried out of its register, whether the strain be toward the high or the low notes. The voices become fatigued, which shows itself

in hoarseness or a difficulty in making the voice speak readily; the delicate membrane which lines the vocal cords becomes slightly inflamed. Then the voice is forced, and in forcing the chest, the ribs will feel the strain, headaches will set in, and general debility of the whole system will come on. The voice will not stay in tune, the sweetness will be gone, and goodness impossible to control in all that will be left, if, indeed, even this is left.

Do you realize, young ladies, do you realize what moral obligation there is upon you to do the best in your power right now with your own tone-production? The time may never come when you can give a pupil the style, finish, diction, and musical education, but there is no injury wrought, for if some one else will come along who can; but you ruin the tone-production. It is gone, and with it the voice, and the health, and the hope, and nothing is left but despair and utter uselessness, for who has given so much time and thought to one study cannot turn around and be successful at something else, especially if dejected and disappointed at the failure of her plans and hopes.—*Music Trade Review.*

A NEW WORK ON THE VOICE.

A BOOK, bearing upon its cover the modest title of "The Voice," has just come from the Macmillan Press. W. A. Aikin is the writer, and he certainly has achieved something akin to distinction (no pun intended) in that he has presented yet another scheme for vocal teachers to differ, if not quarrel, over. The feature of the book that marks its author for distinction is the wonder that he could find and present in so plausible a manner a unique thing that others have not worked to pull before him.

We thought, after reading Mr. Sutor's remarkable book, that efforts to be vague would be shamed into quiescence; but we know now that the ingenuity of the human mind is without limit, and that we, as a profession, have facing us theories without number; beautiful theories, interesting to read about, perhaps, and, to a choice few, interesting to read, but—and here we pause.

It is hardly fair, even if it is customary, to write criticisms on a concert in the exclusion of one's expert-masters while the concert is in progress. Neither should one merely glance at a book and then tell his readers what kind of a book it is. I have read Mr. Aikin's book, and I find the author sound on the practical and standard ideas of the profession. Respiration and physiology are touched upon after the mode of a careful reader and thinker. His presentation of the "whisper" as a fundamental element of correct tone-production is the unique feature, and he has exhausted the subject. The future teacher who works from his formula will perfect and develop two instruments—the resonator and the vocal cords. While, as he states, "It is not possible to develop the vocal cords without using the resonator, it is possible to train the resonator without including the vocal cords," and here is where the "whisper" comes in play. His theories are very carefully worked out, and show him to excellent advantage as a pioneer. He, with his book, however, belongs to the class of impractical hobbyists who, while they may be interestingly scientific, are greatly advancing the art of singing, because their works are not of special value to the singer.

While the intricacies of the resonator are being expounded by those who enjoy specializing, the student of singing is learning to sing, and will probably find a good deal of it has been rightly chosen, before his experience with his finished with his resonator and gotten down to its instrument number two, viz.: the vocal cords.

While tabulated results argue for a certain heresy of thought and investigation, they are, necessarily, vague and indefinite to the minds of those who look for their vocal phenomena in a good tone, as its result, rather than its cause. The majority of books are useful and interesting to the investigator, but misleading to the student.

definite "to-morrow." Assign to each hour certain things to be practiced during that hour—taking, perhaps, for fifteen minutes finger exercises, and the remaining forty-five memorizing, and so on over the time spent at the piano each day, until all set aside for that day's practice has been provided for. When taking up a new work of any sort, whether study or piece, carefully read the whole over, noting, with pencil, if necessary, the parts which will need the most careful attention.—*Maudie Willard.*

QUESTIONS AND ANSWERS

E. A. H.—It is not possible to say absolutely that either vocal or instrumental music is superior to the other. This is true, however, that the limitations of the human voice, as regards compass and endurance, greatly circumscribe the composer in his work. Hence instrumental music has more freedom as to range, to dynamic effects, and as to continued sounding. Orchestral music is generally considered to represent the greatest possible musical result, and it is apparent why when we call to mind what was said before as to the limits of the human voice. Then the text, in vocal music, determines very largely what the composer is to do while in instrumental music he can develop all the possibilities of his theme.

Yet there is such pure, expressive beauty in the human voice at its best, be it there as soul in it, that many will not grant pre-eminence to instrumental music. The consensus of opinion, however, is that instrumental music produces finer specimens of absolute music than does vocal.

W. R. K.—The melody introduced by Weber at the close of his "Jubel Overture" is used by several countries as a national hymn; in the United States it is set to "America," as we call it; in England, "God Save the King (Queen)"; in Prussia, "Hail Dir im Siegerkranz"; in Saxony, "Den König Segne Gott"; it is also used in Denmark. Weber wrote the overture in 1818, while he was in Dresden, for the occasion of the king of Saxony. Hence it is reasonable to consider that he thought of it as the Saxon national hymn.

W. A. R.—1. The Major scale is a series of eight consecutive sounds composed of the intervals of whole tones and half-tones, the latter occurring between the third and fourth and seventh and eighth of the series. There are several forms of the minor scale. If you will refer to THE ETUDE for September, 1888, you will find in it a valuable article on the minor-scale forms by Mr. Carl Faelten. As a concise statement, the following may help you: The most commonly used forms, the Harmonic Minor, has half-tones between the second and third, fifth and sixth and seventh and eighth; the natural minor between the second and third, seventh and eighth.

2. The first piano is generally considered to have been made by Cristofori, in Italy, in 1711.

C. M. B.—1. In the scale of F-sharp minor the most comfortable fingering causes the fourth finger to fall on G-sharp in the right hand.

2. In the G-sharp-minor scale the fourth finger falls on the fourth degree of the scale, as usual.

H. J. S.—With quite young pupils only the most elementary harmony should be taught in conjunction with piano-lessons, such as the naming of intervals, the formation of the major and minor scale, and the construction of the common chord and the arpeggio derived from it. In this connection elementary ear-training exercises have been found most valuable. Instruction in musical history should be confined to anecdotal remarks on the composers of the pieces studied and on the periods in which they were written. Mr. Tappan's new book, soon to be issued, "First Studies in Music Biography" will be found useful.

M. B. D.—The minor scale is best impressed on the minds of young pupils by having them construct the scale for themselves by rearranging the notes of the major scale, beginning with the sixth degree. This gives the ancient form of the scale. The harmonic minor scale should then be derived from this form by chromatically raising the seventh degree both ascending and descending, and the melodic by chromatically raising the sixth and seventh degrees ascending and restoring them descending. Both these forms should be practiced.

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Important Announcement

After a lapse of nearly six years we find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894.

We shall not, however, as then, conduct the magazine feature of it . . .

The publication of the Review was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give space in the Review only to the listing of such things as we find after careful examination to be the most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate mention will be given wherever it is deemed necessary . . .

We take this opportunity to announce the connection with our house of Mr. Walter Spry, a pianist and musician of high standing, whose study abroad for many years and whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review will be under his charge and he will be ably assisted by others connected with our house, and by competent musicians whose special services are secured for this purpose . . .

Former subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the Review the most efficient and reliable record of desirable novelties that can be had. Extended reviews will be made only of large works of importance . . .

The Review will be issued monthly at least ten months in the year and we have fixed the yearly subscription price at fifty cents . . .

The reappearance of the Review will make further publication of our Bulletin unnecessary and that will therefore be discontinued . . .

To do this work thoroughly and conscientiously requires an enormous amount of time and labor and it is therefore hoped we will receive liberal support in promoting a publication of this nature. We will appreciate every effort that is made in our behalf towards securing new subscribers. Yours very truly,

CLAYTON F. SUMMY CO.

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